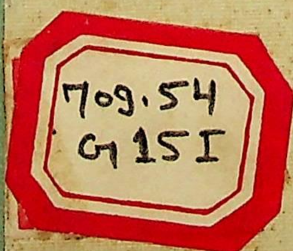
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O. C. GANGOLY : A. GOSWAMI - INDIAN ART AND HERITAGE



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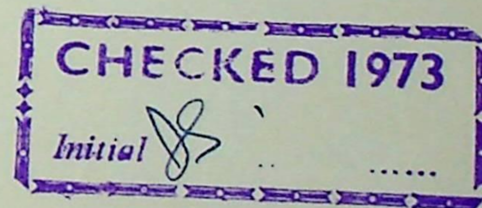


Hindol Rag : Rajput Painting. Courtesy : Ajit Ghose

INDIAN ART
AND
HERITAGE

TEXT
BY
O. C. GANGOLY

COMPILED AND EDITED
BY
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Bhadram srinuyama devah
Bhadram pasyeyam akshabhir—
—Yajatra : Rigveda

O ye Gods ! give us the power to listen only to noble and auspicious words. To look with our eyes only on things of Beauty and of Sublimity.

"It has been the fashion amongst European art-critics to decry the merits of Bramhanical Sculpture on the ground of the alleged monstrosities of the Hindu Pauranic conceptions, which it has been said, are incapable of artistic treatment. The examples collected in this volume will, it is hoped, help to dispel such misconceptions and to refute the unjust criticisms which they have engendered and will further a juster appreciation of the fact that Indian Sculpture is not a freak of Asiatic barbarism but is a worthy representative of a school of æsthetic performance as logical, articulate, and highly developed as those of any country in Europe, ancient or modern".

24 January 1915 JOHN G. WOODROFFE

Extract from Introduction written to O. C. Gangoly's monograph on South Indian Bronzes published by Messers Thacker Spink & Co, 1915.

PREFACE

DURING the last few years my friends everywhere were pressing me to bring out a small monograph on Indian Art utilising the vast amout of materials that I have. They further requested me to make it a comparatively cheaper volume to suit every pocket and yet the book must succeed in giving us a fairly comprehensive idea about the subject.

It is difficult to produce such a book in the folds of a few pages in one volume when there is so much materials lying around us—all so important and beautiful at the same time. The task becomes even more baffling when we have to produce something new and interesting on the face of a large number of books on the same subject by different authors produced either previously or recently.

But I could not turn down the request when Sri G. M. Primlani of Oxford Book and Stationery Co., came to me the other day and just fixed a date when he wanted the copies of the book to be ready for him.

The learned readers will observe that in this attempt we have diviated ourselves from the stereotyped way of representation and tried to summarise the informations and facts on the basis of observations by well-known critics and lovers of Indian Art and I hope this approach will be liked by the public. Those who want to get more informations on the subject, I would request them to go through my series on *Indian Sculpture*—the first volume of which—'The Art of the Chandelas' has already come out and the second on Pallava Art—expected to be published next month.

Owing to continued illness I was quite dependent on others for my works during the printing of this volume and I must thank Sri Kamal Banerjee from the core of my heart for taking the entire burden on his shoulder. But for his unerring zeal this publication would not have seen the light of the day. I must also mention the name of my friend Dr. Kalidas Nag, for helping me in this venture with his valuable suggestion.

The 15th August, 1957. A. GOSWAMI

INDIAN ART AND HERITAGE

THE discovery of Indian Sculpture by European connoisseurs and critcs—is an event of a comparatively recent times—much later than the discovery of Sanskrit Literature or of Indian Philosophy. The reason for this is partly psychological—due to prejudicial bias and partly due to lack of opportunity to study masterpieces of Indian Sculpture in the absence of specimens in the European Museums during early part of the nineteenth century.

An unfortunate psychological barrier was set up by such eminent a Scholar of Vedic Culture—as Professor Max Muller and by John Ruskin—the revered Apostle of Art of the Victorian Era. In the last century—until about the last phase—no worthy specimens of Indian Plastic Art found their way into the public collections of Art in Germany, France, or England, so that this branch of Indian culture was *terra incognita* to European Savants. And we find Max Muller writing to William Knight—a student of æsthetics—the following letter, denying the faculty of beauty to the Indian mind :

> "The idea of the Beautiful in Nature did not exist in the Hindu mind. It is the same with their descriptions of human beauty. They describe what they saw, they praise certain features, they compare them with other features of Nature, but the Beautiful *as such* does not exist for them. They never excelled either in Sculpture, or Painting......... But it is strange nevertheless,—that the people as fond of the highest abstractions as the Hindus—should never have summarized their perception of the Beautiful".

Such a pronouncement from such a great authority, however unfortunate,—proved to be a great barrier to any search for beautiful specimens of Indian Sculpture on the part of Europeans, and discouraged any independent enquiry or survey of Indian masterpieces in the field of Visual Arts.

An equally unfortunate but more vehement condemnation of Indian Art came from John Ruskin in a series of lectures which he delivered in South Kensington Museum in 1858 (the year after the Mutiny) to an audience of art students. Proceeding to contrast the Highlanders of Scotland, careless of art, with the Indians who rejoice in it—Ruskin delivers one of his typical rehotorical eloquence to condemn the productions of Indian Art :

"What is the effect on the mental character in each nation of this vast difference in their pursuits and apparent capacities ? And whether those rude chequers of the tartan or the exquisitely fancied involutions of the Cashmere, fold habitually over the noblest hearts. We have had our answer. Since the race of man begin its career of sin on this earh, nothing has even been done by it so significant of bestial and lower than bestial degredation as the acts of the Indian race in the year that has just passed (1857)......... And thus, on the one hand, you have an extreme energy of baseness displayed by those lovers of art : on the other......... You have an extreme energy of virtue displayed by the despisers of art (the Scottish Highlanders)......... And thus you have the differences in capacity and circumstances between the two nations, put into the most brief opposition. Out of the peat cottage come faith, courage, self-sacrifice, purity and piety, and whatever else is fruitful in the work of Heaven ; out of the ivory palace come treachery, cruelty, cowardice, idolatery, bestiality—- whatever else is fruitful in the work of Hell". Based on a superficial study of some second-rate specimens of Indian Applied Art—gathered at the South Kensington Museum which then consisted of some examples of brass toys, wood-carvings and Cashmere textiles,—Ruskin has a few kind of things to say about these minor branches of Indian Art and yet he condemns the Indian Decorative Conventions—in no uncertain terms : "It is quite true that the art of India is delicate and refind. But it has one curious character distinguishing it from all other art of equal merit in design—*it never represents a natural fact*. It either forms its compositions out of meaningless fragments of colour and flowings of line ; or it represents any living creatures, it represents that creature under some distorted and monstrous form. To all the facts and forms of nature it willfully and resolutely opposes itself ; it will not draw a man, but an eight-armed monster ; it will not draw a flower, but only a spiral or a zig-zag". Such authoritative denunciation of Indian Art—could hardly be conducive to keep the eyes of young Englishmen—coming out to India,—open to look out for any beauty in the many-armed "monstrosities" of Bramhinical Sculpture.

This controversy consolidated the desire in England on the part of a few unbiased critics to study and judge sympathetically the Art of India—by its own ideals and standards, free from the bias and prejudice, hitherto prevailing. This led to the formation of a cultural association under the name of the *India Society* in London, with a programme for an intensive study of the merits of the Indian masterpieces of Art, hitherto neglected by English critics. Havell had in the meantime (1909) published his study of Indian Sculpture analysing its principle of expression—in a new order of plastic values unknown to critics in Europe. Few books had provoked such wide-spread discussion in Europe—bringing about a revolutionary

change in the attitude of critics—in the appraisal of Indian Art. This changed outlook was reflected in the pages of the famous English Journal—the *Quarterly Review* (January 1910) in the epoch-making article on *Oriental Art* published by Roger Fry, England's foremost critic of the time. He wrote : "When once we have admitted that the Gaeco-Roman and high Renaissance views of art—and for our purposes we may conceive these as practically identical —are not the only right ones, we have admitted that artistic expression need not necessarily take effect through a scientifically complete representation of natural appearances, and the painting of China and Japan, the drawings of Persian Potters and illuminators, the ivories, bronzes and textiles of the early Mohammedan Craftsmen, all claim a right to serious consideration. And now, finally, the claim is being brought forward on behalf of the Sculptures of India, Java, and Ceylon. These claims have got to be faced ; we can no longer hide behind the Elgin marbles and refuse to look ; we have no longer any system of æsthetics which can rule out, *a priori*, even the most fantastic and unreal artistic forms. They must be judged in themselves and by their own standards. To the European mind of to-day, saturated as it is with some centuries of representative art, there is always some initial difficulty in thus shifting the point of view to one in which likeness to natural appearances, as we understand them, can no longer be used as the chief criterion of value......... To the European who, through British occupation of India, has had for so long the opportunity for familiarity with it, Indian Art appears to present almost insuperable difficulties. It is at once stranger and more familiar than the art of China and Japan. More familiar in that it treats the human figure with a certain structural completeness which, whether it be an inheritance from Greek art or not, at least recalls the general European tradition. Stranger in that the religious symbolism of Bramhanism is often repellent to Western minds, incomparably more so than that adopted by the Buddhist Art of China and Japan. We can understand without much difficulty the significance of the seated figure of Buddha ; the Kwannon or Goddess of Mercy is a welcome, almost a Christian conception, but we stand aghast before certain many-armed and many-headed figures in which the ideas of Shiva or Vishnu are externalized. But one may doubt whether this in itself would keep us at bay. It is rather the curious incoherence—for to us it appears such—of Indian Sculpture, its want of any large co-ordination, of any sense of relative scale. In its choice of relief and of the scale of ornament it appears without any principle. It is like a rococostyle deprived of the lightness and elegance which alone make that style tolerable. Such a treatment implies for our minds a fundamental conflict between the motive and its expression ; for these heavily ornate reliefs—one cannot have in mind the Amaravati Sculptures of the British Museum—are intended apparently to convey notions of grave religious import, and such ideas are for us

inevitably connected with a certain type of line, with a certain austerity in the treatment of design, with large unperturbed surfaces or great and clearly united sequences of plane. This is not written in any way as an answer to Mr. Havell's well-intentioned denunciation of the British official attitude to native Indian Art. All that he avers may be true ; it is merely an endeavour to state the real difficulties of approch to an understanding of Indian Art, difficulties which, as we have seen, are not met with before Sino-Japanese Art, or even before Egyptian Art, where the symbolism of divinity is at least as strange and as likely to shock us as that employed by the Indians. Nor is it said as a condemnation of the whole of Indian figurative art. These are reproduced in Mr. Havell's book many sculptures which must appeal deeply to any unbiased and sensitive European. The free and picturesque composition from Ellora, representing 'Ravana under the mountain of Kailasa', complicated though it is, is held together by the dramatic beauty of movement of the figures of Shiva and Parvati. The same dramatic Vitality is apparent in the struggle between Narasinha and Hiranya-Kasipu, also from Ellora. Indeed all the Ellora and Elephanta Sculptures here reproduced appeal to the European eye by a relatively greater observance of the laws of co-ordination, and by the evidence of dramatic force which indicates that Indian Art did not always convey its meaning in a strange tongue. The same is true, in an even greater degree of the superb colossal figure of a war-horse led by a striding soldier from Konarak in Orissa. This has indeed, in the highest degree, the qualities of great monumental design and one may sympathise fully with Mr. Havell when he says of it that it not only shows "the versatility of Indian Sculptors in the past, but points to one of the many potential opportunities which might be opened to their descendants in the present day if Anglo-Indians, possessed the capacity of the Moghul Craftsmen for understanding and utilising the extra-ordinary artistic resources of the land in which they live. For certainly, among all the common place statues of British Viceroys and Generals by European artists set up on the *maidans* of Calcutta and Bombay, there is not one to be placed in the same category as this"......... Doubtless Mr. Havell is justified in maintaining that by this time all trace of Greek influence has departed from Indian Art, certainly no one would be disposed to deny the immense superiority of these reliefs to the derivative art of Gandhara........... Mr. Havell has done a much-needed work in putting before English readers the serious claims of Indian Art ; the fact that he puts them in a rather needlessly provocative manner may perhaps delay their acceptance, but such righteous indignation is doubtless excusable in one who has watched close at hand the substitution of European commercial products for those of an ancient and respectable craftsmanship......... The greatest practical value of Eastern art for us lies in the fact that those essential principles which, in our thirst for verisimilitude, we have overlaid, have been

upheld with far greater constancy by the artists of the East". We have made rather extensive quotations—from Mr. Roger Fry's famous essay (never reprinted and now almost forgotten) not because his timid appreciation of the stones of Amaravati, Ellora and Elephanta—are wholly inadequate analysis of the quality of Indian Sculpture—but because—it reveals the typical attitude of an honest, open-minded English critic—graciously endeavouring to adjust himself to startling reactions to a new order of Plastic Principles—not known to Greek and Renaissance Art. Havell's able pleadings for a just appreciation of the qualities of Indian Sculpture,—although they found sympathetic echoes in the reactions of such able German critics as William Cohn, could not immediately convert the average Britisher or open their eyes to the inherent beauties of Indian Plastic Art—and the many-headed and many-handed conceptions of Indian Bramhanical Images continued for some time yet—to bar the gates of a just appreciation and appraisal of these so-called fantastic presentations of Form. And Vincent Smith the indefatigable historian of Indian dynastic history—in attempting to write a comprehensive history of Indian Art (1911) still found formidable barriers to a correct appraisal of Indian Divine conceptions—in the many-handed and many-headed Indian Images. Commenting on the Image of Nataraja from Ceylon he has remarked—"If it could be freed from the horrible deformity of the extra arms, it might receive almost unqualified praise, but the monstrosity of the second left arm drawn across the breast, and calling for the surgeon's amputating knife to remove the diseased growth, spoils an otherwise elegant and admirable work". The answer to this criticism was immediately furnished by Dr. Ananda Coomaraswamy in his famous essay : 'Aims of Indian Art' (1908) and his lecture "Many-headed and many-handed Indian Images"—lucidly explaining and justifying by plastic logic—the obviously abnormal conceptions of Indian Images.

Curiously, the able French critics across the English Channel never found any difficulty in understanding and appreciating the aims and purposes of Indian Images. And the earliest appreciation of the Indian Nataraja, comes from a distinguished French Connoisseur Maurice Maindron, who recorded his reactions to the Image (*L'Art Indian*, Paris, 1898 p-137) in an eloquent passage :

"If one considers the Shiva Tandava in bronze of Musee Guimet dancing in the midst of a circle of flames one cannot help admiring the force and the surety of the movement. Transported by a sacred delirium—undoubtedly also by the joy of flattening and crushing the demon Tripurasura whom He tramples under his measureless feet, the God stands on the right leg holding in front his arms in a natural attitude. The two other extended arms—

balance the mass attached to the circle of the flames—as also by the head-dress and the floating hair. In the tresses of the hair one can see a Naga and on the otherside the Goddess Ganga. The forehead is crowned by a crescent-moon. The lefthand behind holds the fire of Agni—with which He burnt the Celestial City—where reigned the Asura-enemy ; in the other hand we find a *tambour* (drum), a serpent or Naga—like that in the hair and of which the neck is typically distended and hooked—such are the principle decorative elements in Indian Art". Sometimes about the middle of the 19th century—James Fergusson—the great authority on Indian Architecture—and a critic of great insight—had placed on record his evaluation of Indian Sculpture (later published in his 'History of Indian and Eastern Architecture', John Murray, 1899) which we cite here :

"When Hindu Sculpture first dawns upon us in the rails of Boddh Gaya and Bharhut, B.C. 200 to 250, it is thoroughly original, absolutely without a trace of foreign influence, but quite capable of expressing its ideas, and of telling its story with a distinctness that never was surpassed, at least in India. Some animals, such as elephants, deer, and monkeys, are better represented there than in any Sculpture known in any part of the world ; so too are some trees and the architectural details are cut with an elegance and precision which are very admirable. The human figures, too, though very different from our standard of beauty and grace, are truthful to nature and where grouped together, combine to express the action intended with singular felicity. For an honest purpose like pre-Raphaelite kind of art, there is probably nothing much better to be found elsewhere".

Fergusson's appraisal was an independent appraisal not inspired by Havell's advocacy. But the latter's championship—received the moral support of another English critic Laurence Binyon—who in the course of an extensive review of Havell's two volumes : *Indian Sculpture and Painting* (1908) and *Ideals of Indian Art* (1914) pointed out : "It must seem a singular thing that, while India was the first of the great Oriental lands to come into close contact with Europe, its art is the last to have been recognised......... Before Havell wrote it was the fashion to deny that India had produced any 'fine' art at all. That fashion is now exploded. Mr. Havell has done a great service by his championship of Indian Sculpture, Painting and Architecture. He has shown that India possesses a creative art animated by its own ideals, and he has interpreted these ideals with sympathy and eloquence. He has made the English public, so ignorant of the real India and its achievement and so little enlightened by the returning Anglo-Indians, acquainted with an art of which it had no conjecture. The impetuosity of his attack on ignorance and prejudice, and the very

excesses of his zeal has probably been more effective than a mere critical and judicious treatment of his subject......... Let us recognise with Mr. Havell, that Indian Art is something sprung from the soil, something personal to the race ; what it absorbed from outside is of little significance.......... Mr. Havell and Dr. Coomaraswamy insist greatly on the surpassing spiritual qualities of Indian Sculpture. But though we can admit the pervading concern with the things of the spirit and the desire to express them, the impression on the mind of the spectator is the essential test. The general impression left by the mass of Indian Sculpture is of a tremendous, almost tormented desire to create something transcending human possibilities and immediately failing in the attempt (*Quarterly Review*, April 1915, p 507 ft.). More valuable was the reaction of a great English Sculptor—Eric Gill, who in contributing a Preface to Coomaraswamy's *Visvakarmma* (1914)—a collection of 100 plates of typical Indian Sculpture, remarked : "There is in all Indian Art a recognition of the fundamental principle that art has not for its *raison d'etre* the satisfaction of man's desire for material beauty in its surroundings. Such satisfaction is but by the way—though attained all the more inevitably in that it was not sought either as a means or as an end. It was, as it must always be, an accident.

In all Indian Art there is a recognition of the fact that art is primarily prophecy—that it is a translation into natural form of the inspiration man receives from God. Indian Art like that of Mediæval Europe or early Greece is essentially a religious art and as such is a true image of Indian Civilization just as was the art of thirteenth century England and that of Greece on the sixteenth century before Christ".

Of similar significance is the appraisal of William Rothenstein, the famous English artist, and sometime Principal of the Royal College of Art, London. In 1916 he contributed an *Introduction* to a volume on *Ancient India*, a study of Indian Sculpture from the earliest times to the Guptas. He wrote : "Indian Fine Art has waited long and patiently at the turnstile of the house of fame. But appreciation of its æsthetic significance has lagged behind archæological advance......... I believe the hesitation in placing Indian Plastic Art on a level with other Far Eastern Sculpture to be an injustice, and I hope the illustrations in the present volume may contribute to the growth of a more generous estimate of the Indian genius......... I hope it is no longer considered a heresy to claim, for the purely plastic qualities of Indian Sculpture, a foremost place in the art of the world. It is not so much to the Indian genius one desires to pay homage—as to the power and resource of the human spirit in its creative aspect. The laws of beauty are universal. We must be receptive to

the Indian idion ; some knowledge of Indian concepts is necessary in order that these shall not trouble or obscure our vision when we look at stones which were carved by men employed to illustrate the beliefs of a given time and place. But what gives value to them as art is the artists intuition of that form, intensely felt, with its latent energies evoked, interpreted and communicated, is itself a great end".

But the most eloquent tribute to Indian Sculpture—is provided by the impassioned reactions to the plastic beauty of Nataraja recorded by that world famous French Sculptor—Auguste Rodian—who sometime before 1921—which are quoted here, in extracts : "Reflecting on the whole figure of Shiva (Nataraja) : Full-flown in life, the river of life, the air, the sun, the sensibility to be in an overflow—that is how it appears to us—the art of the Far East......... From a certain profile the Shiva appears as a fine crescent......... What a genius in this pride of form......... To-day that beauty in the bronze is immutable. The imperceptible movement of the light. One feels the immobile muscles, all in sheaves, ready to spring up, if the light is displaced......... The shadow moves from place to place working upon the masterpiece, giving it something which charms : the profound delicacy coming from that realm of obscurity—where it has been resting so long......... The suggestion of modelling ! The mystic haze of Form...... as in something divinely regulated there is nothing in that form, rebellious or jarring : one feels everything in its proper place. One comprehends the rotation of the arms, in spite of repose, by examining the shoulder blade by its projection, the frame, the admirable fixing of the ribs taken up by the denticulated muscles for holding fast the shoulder blade to its service. And the flank which continues the trunk of the body, strangulated here, squeezed there, then developing itself to express the two thighs, two connecting rods, two levers, perfect angles, delicate legs playing on the earth...... They are admirable—two arms which separate the abdomen. That gesture can well contest for superiority in gracefulness with the gesture of the *Venus de Medicis* which defends its charms by the arms, while Shiva does the same by an ingenious gesture". "It is the adoration of the unknown force which maintains the universal laws and which preserves the types of all beings ; it is the surmize of all that in nature which does not fall within the domain of sense—of all that immense realm of things which neither the eyes of our body nor even those of our spirit can see".

We can certainly claim that the expert analysis and highly technical valuation and appreciation of Indian Sculpture by this world famous French Sculptor supercede all the patronizing comments of the most authoritative of amateur critics. In India—eulogies of

Havell had at first surprised and taken aback—the educated Indians—denationalized in their outlook by the persistent preaching of Anglo-Indian critics depreciating the values of Indian Sculpture. And it was due to the endeavours of the late Sister Nivedita (Mrs. Margaret Noble) that denationalized Indians were able to recover their lost faith in the great merits of their own national treasures. In a series of articles published in the pages of *Modern Review* (1909)—the Sister Nivedita lucidly explained and interpreted the views of Havell for the benefit of Indians and helped them—to recover possession of their own great artistic heritage. One quotation from her brilliant essays should suffice : "Mr. Havell boldly sets forth the theorem that Indian Sculpture has from the beginning had a totally different ideal. According to him, the Indian artist believes that the highest type of beauty must be sought after, not in the imitation, or selection, of human or natural forms, but in the endeavour to suggest something finer and more subtle than ordinary physical beauty". "When the Indian artist models a representation of the Deity with an attenuated waist and abdomen, and suppresses all the smaller anatomical details, so as to obtain an extreme simplicity of contour, the European declares that he is sadly ignorant of anatomy and incapable of imitating the higher forms of nature. But the Indian artist would create a higher and more subtle type, and suggest that spiritual beauty which, according to this philosophy, can only be reached by the surrender of worldly attachments and the suppression of worldly desires" ('Indian Sculpture and Painting'—p 368, *The Modern Review*, October 1909).

The present writer gratefully acknowledges—that his humble study of *South Indian Bronzes* (Calcutta, 1915), based on indigenous sources, was entirely inspired by the brilliant writtings of the late Sister Nivedita and the instigation of Sir John Woodroffe, one of the finest connoisseur and collector of Indian Art. Only a few extracts can be given here from the writer's study of a brilliant phase of Indian Sculpture of the Chola School : "To the ordinary spectator the first feeling which is produced by the contemplation of such images is the strangeness of intellectual landscape" which hovers about these conceptions. Like some of the Egyptian sculptures they will appear really distant and strange, terribly remote and un-communicative. You feel that what you have seen *does not belong to your world* and that it is utterly and completely separated from you. It is not the tale of a "glorified ideal of human powers" which Hellas has told in its animated marbles. It is a peep into the Indian Olymphus peopled with actual gods and super-human beings, *not* with the athletes from the gymnasiums posing as deities".

A German Scholar—Dr. Stella Kramrisch—who came out to India—in 1916—with a

definite mission to study Indian Art—in the context of its own enviornment, has made a distinguished contribution to Indian Sculpture. In a comprehensive volume on *Indian Sculpture* (profusely illustrated, and published in 1933, in the Heritage of India series)—she set down her analysis of Indian Plastic Art—with great precision and erudition. She wrote : "Anyone with an understanding of art in general and a knowledge, however slight, of Indian things, will on being shown a work of Indian Sculpture, unfailingly label it Indian. There is something so strong, and at the same time unique, in any Indian work of art that its 'Indian-ness' is felt first of all, and what it is, is seen only on second thought. How this Indian-ness is expressed in terms of relation between line, surface, volume and other elements of visualisation, will be dealt with here. That there are permanent qualities throughout the fabric of Indian Sculpture, and what these qualities are, will have to be shown......... To arrive at an understanding of Indian Sculpture, and to name some of its outstanding qualities that are not, and could not be classified in the ancient mannuals, but are vitally present in the works of art, is aimed at here......... The artist works in the material that earth itself supplies, and his hands form it, warm with the blood that pulses through them. Where words fail, vision subsists. It opens its eyes and their seeing goes forth and touches the objects according to the Indian experience of 'Seeing'......... Two essentials of Indian Sculpture, plasticity and naturalism, have to be used with a meaning unfamiliar to Western Art. .... Indian naturalism comprises innervation as well as tran substantiation......... Not to emphasize any single part of the sculpture is a rule with the Indian artist. . . . . . Indian Sculpture is not static, but is essentially dynamic. And dynamic coherence accounts for accentless distribution". In her latest study : *The Art of India* (The Phaidon Press, 1954). Dr. Kramrisch has given a series of discursive comments on a collection of chosen masterpieces, chiefly emphasizing on Traditions of Indian Art. Only one passage lends itself for quotation ; "For ones a thousand years, beginning with the second century B.C., the ancient table land of Deccan had been the home of India's foremost sculpture. The School of Andhra, in the South East Deccan, held its own during the earlier half of that millennium. In Amaravati, the centre of the Andhra School, sophisticated ecstasies of modelling effloresced in fugitive linear rhythms, characteristic of the narrative style of Buddhist art during the second century A.D. In the third century this frenzy of virtuosity dwindled in an exhaused repertory of elegant form and lingered into the fourth century" (p. 38).

In the meantime, another German Art-historian, Ludwig Bachhofer, confining himself to *Early Indian Sculpture* (2 Vols, The Pegasus Press, 1929)—is mainly descriptive and archæological in treatment of the theme. Yet he is led to make some very profound

observations : "The Hindu feels the volume of things with extraordinary intensity. The figures and structures strike the observer by their tight roundness, and the three dimensional character of the object is reproduced with astonishing forcefulness. The modelling is very energetically executed and the reliefs are intersected so that in the light the rounded places constrast very effectively with the deep shadows of the underground. It is on account of its plastic intention and its plastic effect that the Indian Chiaroscuro differs in principle from the Chiaroscuro of the relief of later antiquity where both conception and effect are of picturesque nature. Within these wider boundaries early Indian Sculpture occupies a distinct place, particularly on account of the fact that it resolutely acknowledged the principle of naturalness. That grandiose synthesis of this world and of the next, manifested in the plastic art of the fifth to the tenth century, that unsurpassed capacity of mediæval art to make perceptible through the human figure the most sublime and complicate ideas of the Mahayana and of Hinduism—all that would have been impossible, had not the sculptors during the centuries immediately preceding and following the birth of Christ taken such endless pains over the problems of how to reproduce the human body and finally found the solution in the close imitation of Nature" (p. 18).

The French savants have contributed valuable studies of Indian sculpture, some from the iconographic standpoint others from the point of view of plastic analysis and appraisal. From the latter view point—Rene Grousset of the Musee Guimet has made very attractive contributions—in his profusely illustrated volume on *India* (Civilizations of the East, translated by C. A. Phillips, Hamish Hamilton, 1932) : "In such works—as those of Elura—-with their noble beauty of Rhythm, worthy of Athens or Florence, Indian Sculpture perhaps reaches its apogee". Referring to the Trimurti (Mahesha murti) of Elephanta the savant remarks : "The three countenances of the One being are here harmonized without a trace of effort : there are few material representation of the divine principle at once so powerful and as well-balanced as this—in the art of the whole world. Nay, more, here we have undoubtedly the grandest representation of the pantheist God ever made by the hand of man......... Indeed, never have the exuberant vigour of life, the tumult of universal joy expressing itself in ordered harmony, the pride of a power superior to any other, and the secret exaltation of the divinity emanant in all things—found such serene expression. In its olympian majesty, the Mahesa-murti of Elephanta is worthy of comparison with the Zeus of Mylasa or the Asklepios of Melos".

The latest contribution to the French study of Indian Art—comes from Mademoiselle Jeannine Auboyer—assistant conservateur of Musee Guimet—who in a beautifully illustrated survey of Indian Art in all its branches (*Arts et syles de L'Inde*, Paris, 1951) analysed and appraised the leading developments in Indian Sculpture. We cite one extract from her survey—appraising the value of the Amaravati school :

"The (Indian) Sculpture attempts henceforth a real perfection as much from the point of view of technique as of æsthetics. Their specimens seem to be quite adundant by reason of the great number of the *reliefs* which decorate the Stupas and the shrines, their aspects are variagated not only by their dimension and diversity of materials used, but also because, each School is imprinted by a different artistic sentiment. That is why (or how) one oscillates between the small ivory plaques found in Begram, the monumental effigies of Kanheri and Karli in high relief, (then) passing on over the round modelling of the Mathura sculptures—sometimes bigger than life *size* (nature) and by the innumerable reliefs of Amaravati whose figures have often the measure of 2o centimetres.

The sombre red stones of Mathura confer a sobriety in modelling native to that of Bharhut ; where as the white marble or the ochre coloured figures of Amaravati give a vivid relief and polish suitable to the marvellous style, some what sophisticated, of that (Amaravati) School.

Particularly seducing are the works of Mathura whatever be their categories ; they reveal in a profound sense, the equlibrium of the *mass* and the harmony of times which seem to demonstrate that the authors (of the works) had a sane and vigorous conception of life. Impressed with the youthfullness of expression and at the same time, a plenitude of forms they reflect alternatively, the majestic gravity of the Kushana kings—those men of the Steppes (Central Asia) dressed in heavy clothings of the nomads and decked with the head-gear of the Scythians ; or the smiling voluptuousness of the women whose opulent limbs adjust itself to the "canonical" pose of the *tribhanga* or threefold bends.

The art of Mathura—sober in expression without brutality, stylize the robust grace wedded to an unbelievable delicacy. Without doubt, one may compare them with the famous modelling of the Dedarganj image—that *Chauri*-bearer—carved in a magnificent

block of yellowish stone so meticulously polished ! Although that piece is generally assigned of the earlier epoch, yet its plastic characteristics and certain details, of its costumes very well relates the (Dedarganj) figure to the beginning of the School of Mathura".

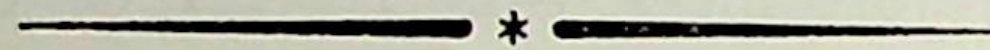
In England the growing interest in Indian Art—at last culminated in a comprehensive Exhibition—organized by the Royal Academy which opened in November 1949 at Burlington House, London for three months and drew four lacs and twenty-one thousand visitors. This Exhibition provided a happy opportunity to gauge the capacity of average Englishman to respond to the qualities and merits of this great branch of Asiatic art-expression. The criticism of Indian Sculpture in relation to this Exhibition was provided by John Irwin one of the curators of the South Kensington Museum. One typical quotation will suffice : "The Kailasa temple is dedicated to the god Siva and derives its name from the Sacred Mountain which, in Indian mythology, corresponds to the Greek Olympus. Here, in the restful, unchanging half-light of its rook-cut recesses, we find perfectly represented that rich symbolization of natural form and motifs which is perhaps the most outstanding single feature of mediæval Indian Sculpture. Although drawn directly from nature this art is never, in the narrow imitative sense, naturalistic. The texture is not that of flesh but of stone ; and the animation that seems to spring from the sculptured figures comes not from any mere linear dexterity but from energies revealed in the rock itself and the play of light upon it".

This is the mature judgment of a traind English critic who has specialized in all branches of Indian Art. But the attitude of the average Londonner—was reflected in the Editorial of the *Times* provided on the opening day. The *Times* warned its readers that Indian Art, in spite of its impressive representation at Burlington House, was likely to remain for many, a 'difficult' art. The Editorial ran : "There is certainly something in its extra-ordinary blending of an un-inhibited sensuousness with the extremes of spirituality and obstruction to explain why it was so long before it won serious attention in the West". The critic of the *Sunday Times* (Eric Newton) remarkd :

"The average European will be baffled less by the complexity and size of the Exhibition than by its un-familiarity. One can only look at it with an æsthetic eye, noting the opulence of the form, the sense of poise in the best of the carvings, the rippling, sinus rhythms that run through most of them and the rather tasteless richness that mars most of them. But what lies behind them remains, to the normal European, a mystery".

Having studied the vicissitudes of Indian Sculpture in the estimation of the critics of Europe,—it is now our turn to understand the values of Indian Sculpture from the point of view of Indians. From such a stand-point—Indian Sculpture—could not be the product of a conscious search for Beauty for its own sake—it is the by-product of an essential process of a spiritual intercourse,—a worshipper's instrument for identification with the Divinity. A sculptor is an image-maker *par excellence,* and as such his function is severely limited and circumscribed by the injunctions of the iconographer, the priest, or the expounder of the image. An image is not an idol, or fetish, that is to say it does not stand for, or represent the Divinity Itself, but is an instrument of *Sadhana* (spiritual exercise), a diagramatic help, designed to assist the worshipper or *sadhaka* to attain Divinity. An image or icon is a *yantra* (device), or a piece of psychological apparatus to call up one or other aspects of the Divinity. This could not be otherwise, as according to old Vedic ideas, the Infinite, the formless, cannot be possibly rendered in terms of a finite form or body. To this un-compromising un-iconic conception—post-Vedic speculations introduced certain concessions or compromising ideas. If the Divinity could not be pictured or visualized in a finite form, certain aspects of it could be symbolized and made accessible or comprehensible, for the benefit of the worshipper,—the *sadhaka* or the *upasaka.* In fact for the benefit of the worshipper the great formless Immanent Being (the Bramha) condiscends to assume an imaginative form. It is clearly understood that this symbol (*pratika*) or image (*pratima*) is not the Divinity Itself, but a suggestion to the finite human mind of a fragment of the Infinite Being. It is a mere aid, an instrument, a *Sadhana* for the attainment of *Yoga* or union with the Divinity. These images or imaginative forms of gods and goddesses are not the result of caprice or individual fancy but represent such forms as gifted persons, seers, prophets or *rishis* have visualized in the course of their search after the Divinity. They have set down the mental conception in appropriate verbal pictures—called the *dhyana mantras* or contemplative verses (prayer-formulas) by means of which the forms can be called up, concieved, or invoked. And the function of the image-maker or sculptor is to translate, accurately, in terms of a plastic form the idea conveyed by the iconographer. The integrity of the original conception must be jealously adhered to, as no deviation from the original form as visualized by the seer can be permitted. And in order to secure this accuracy and fidelity to the original visualization, *dhyana-mantra* or contemplative verses are accompanied by interpretive patterns, outlines, or diagrams known as *laksanas* (lineaments), on which are based the canons of proportions setting out the dispositions of the various limbs, gestures, flexions of each image. There is therefore, no room for an individual artist to introduce any innovation or original ideas. An artist is in fact an illustrator or interpreter

in stone, wood, or metal of a form visualized or imaged by a seer, prophet or *sadhaka*. And the success or otherwise of his function as an artist will be judged not by the æsthetic beauty of his conception—but by the amount of his sincerity and his capacity to render, within the limits of his prescribed canon, the spirit, the psychology, the *rasa*—the elemental essence which pervades the conception of an image.



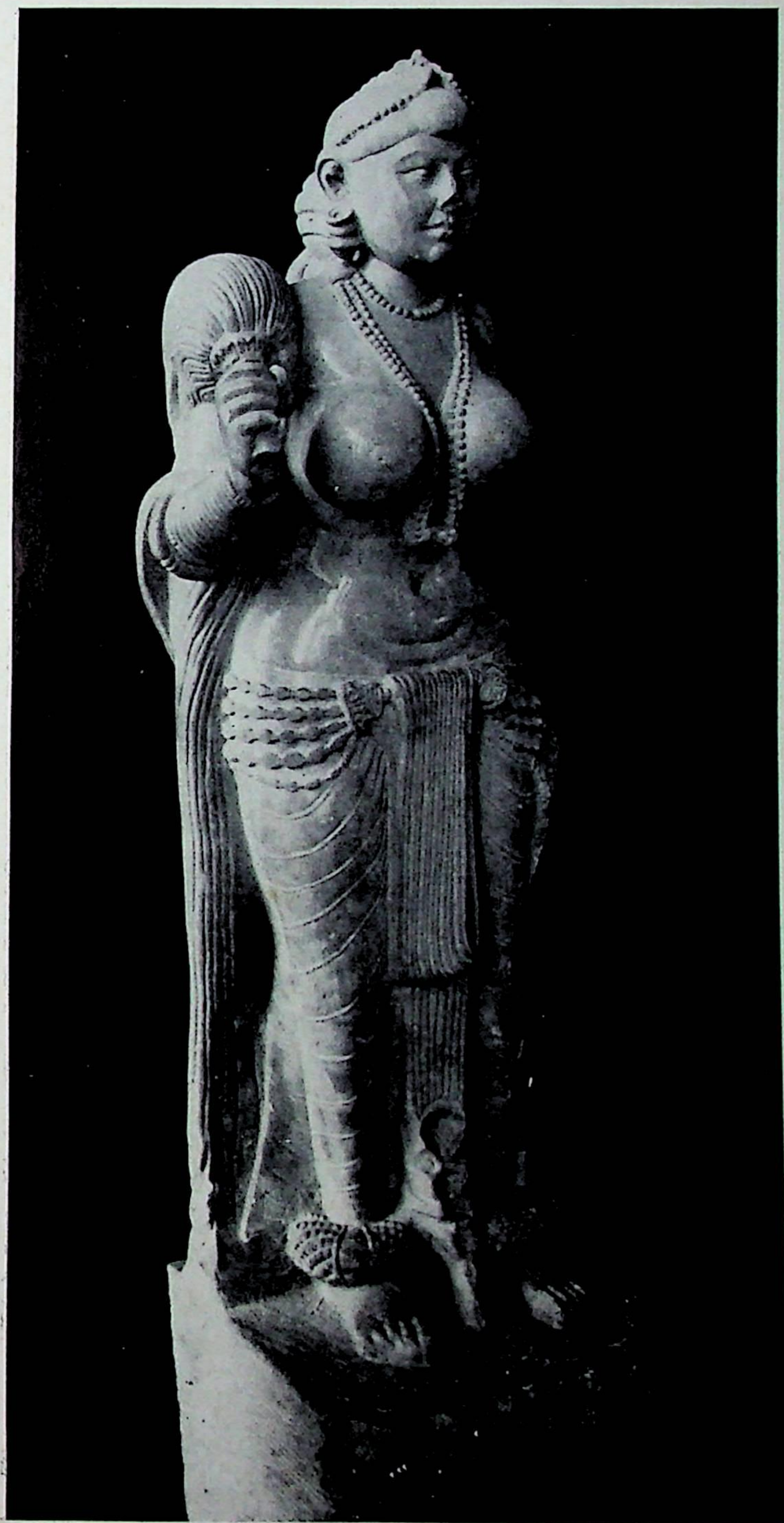


Plate 1. Chauri-Bearer: Dedarganj: Patna.





'late 2. Details of Architraves : Sanchi Gateway.



Plate 3. Bachanalian Scene (Drinking Scene) : Mathura Museum : Kusana Period.

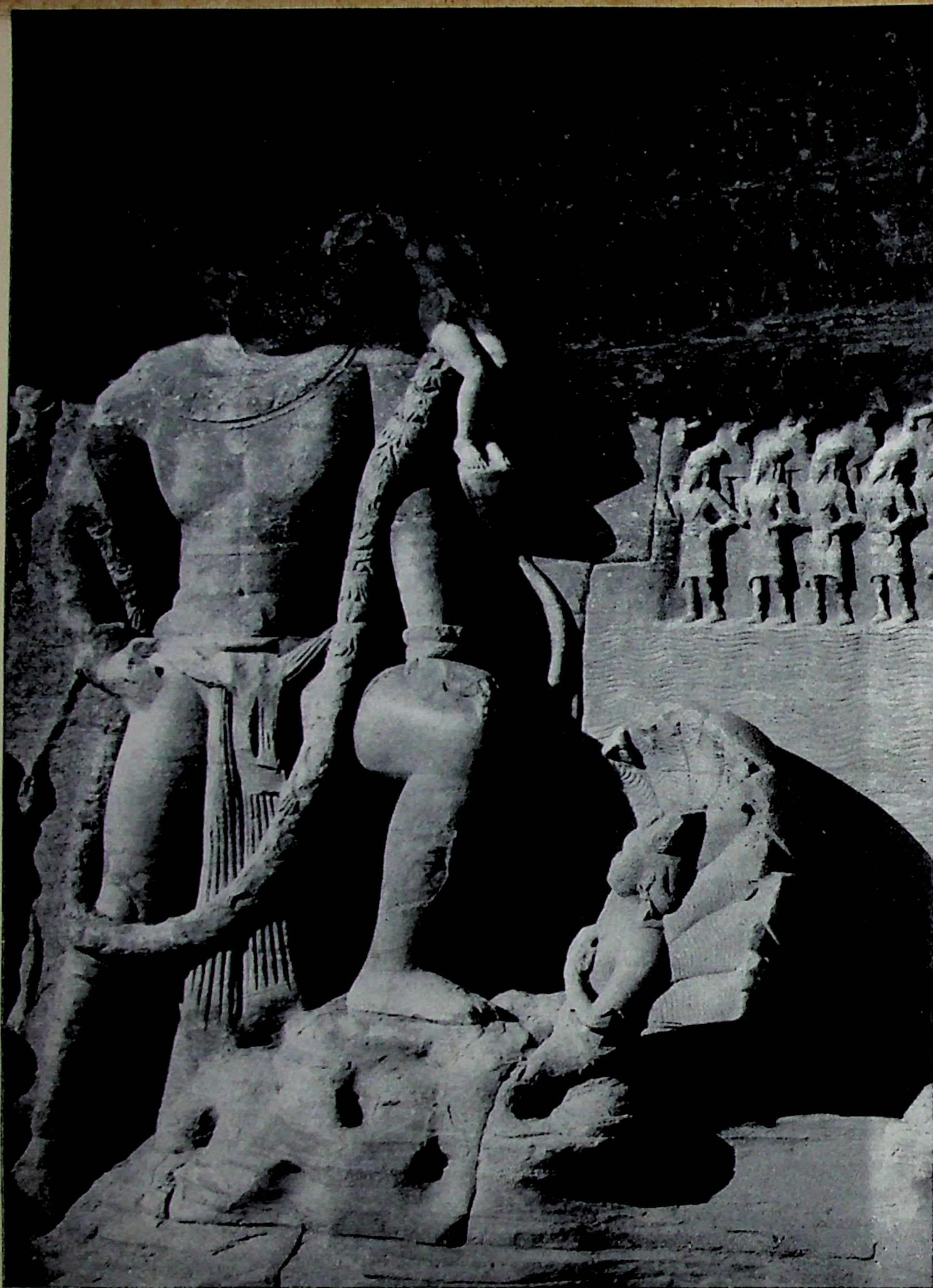


Plate 4. Varaha lifting the Earth : Udaigiri Caves : Bhilsa : Gupta Period.



Plate 5. Head of Buddha : Mathura Museum : Gupta Period.





Plate 7. A Ratha : Mahabalipuram : Pallava Period.

<— *Plate 6. Shiva and Parvati : Kanauj : Early Medieval Period.*

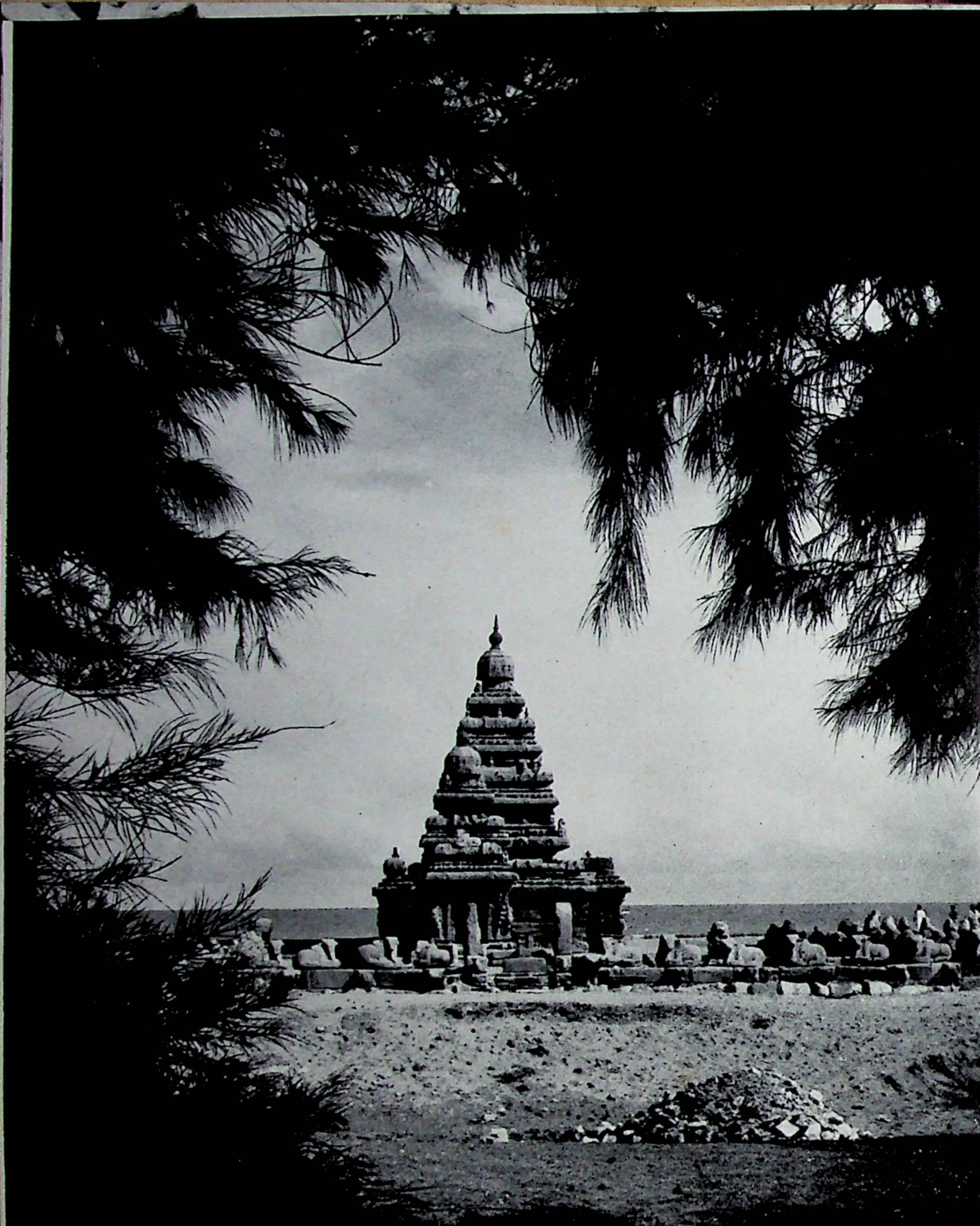


Plate 8. General view of the Shore Temple : Mahabalipuram : Pallava Period.



Plate 9. Mahisa-Mardini : Mahisa Cave : Mahabalipuram : Pallava Period.



Plate 10. Monkey Family : Mahabalipuram : Pallava Period.



Plate 11. Right part of panel of Ganga's descent : Mahabalipuram : Pallava Period.



Plate 12. Krishna Milking the Cow : Mahabalipuram : Pallava Period.

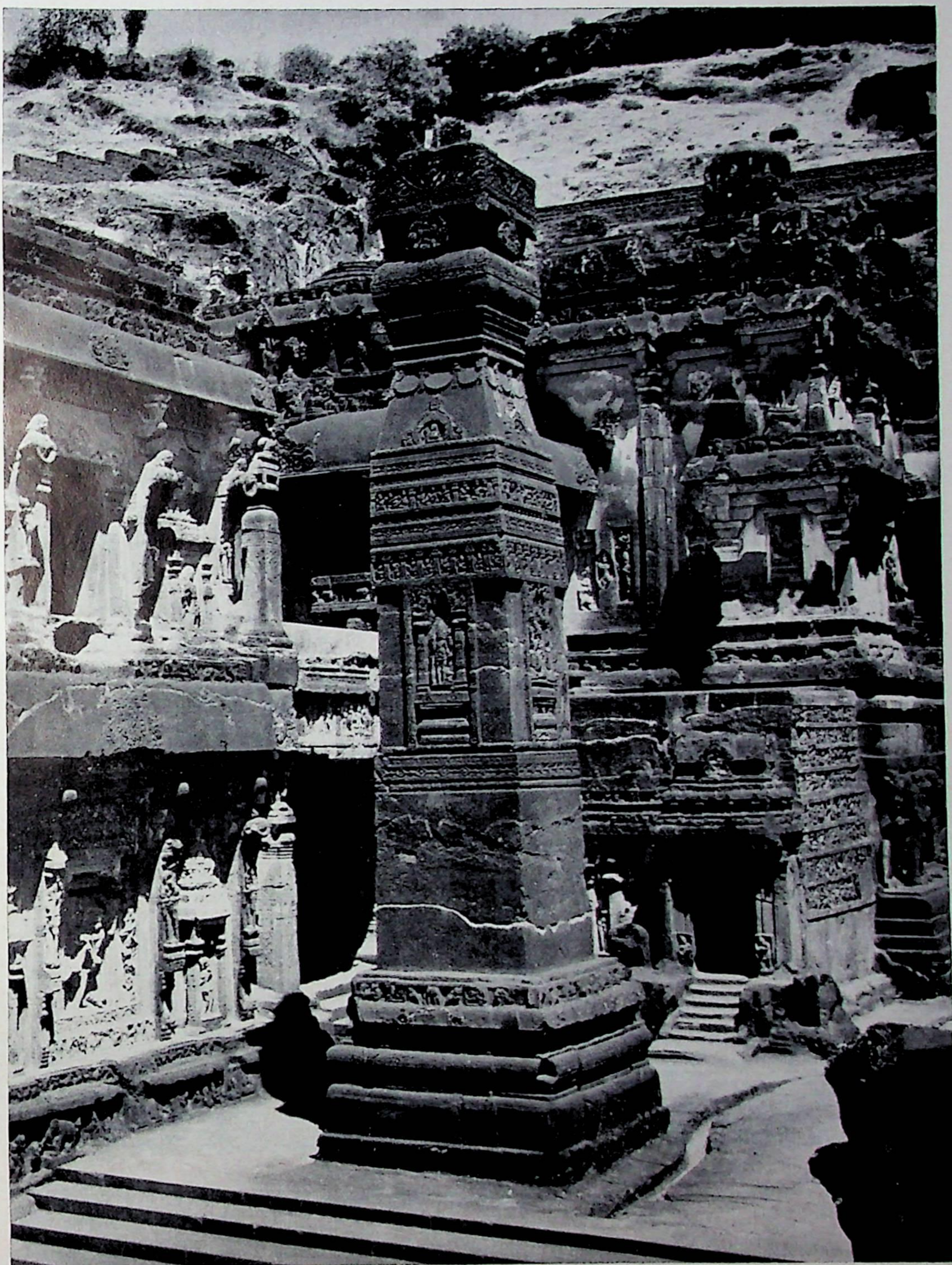


Plate 13. A general view of Kailasa Temple : Ellora : Rashtrakuta Period.

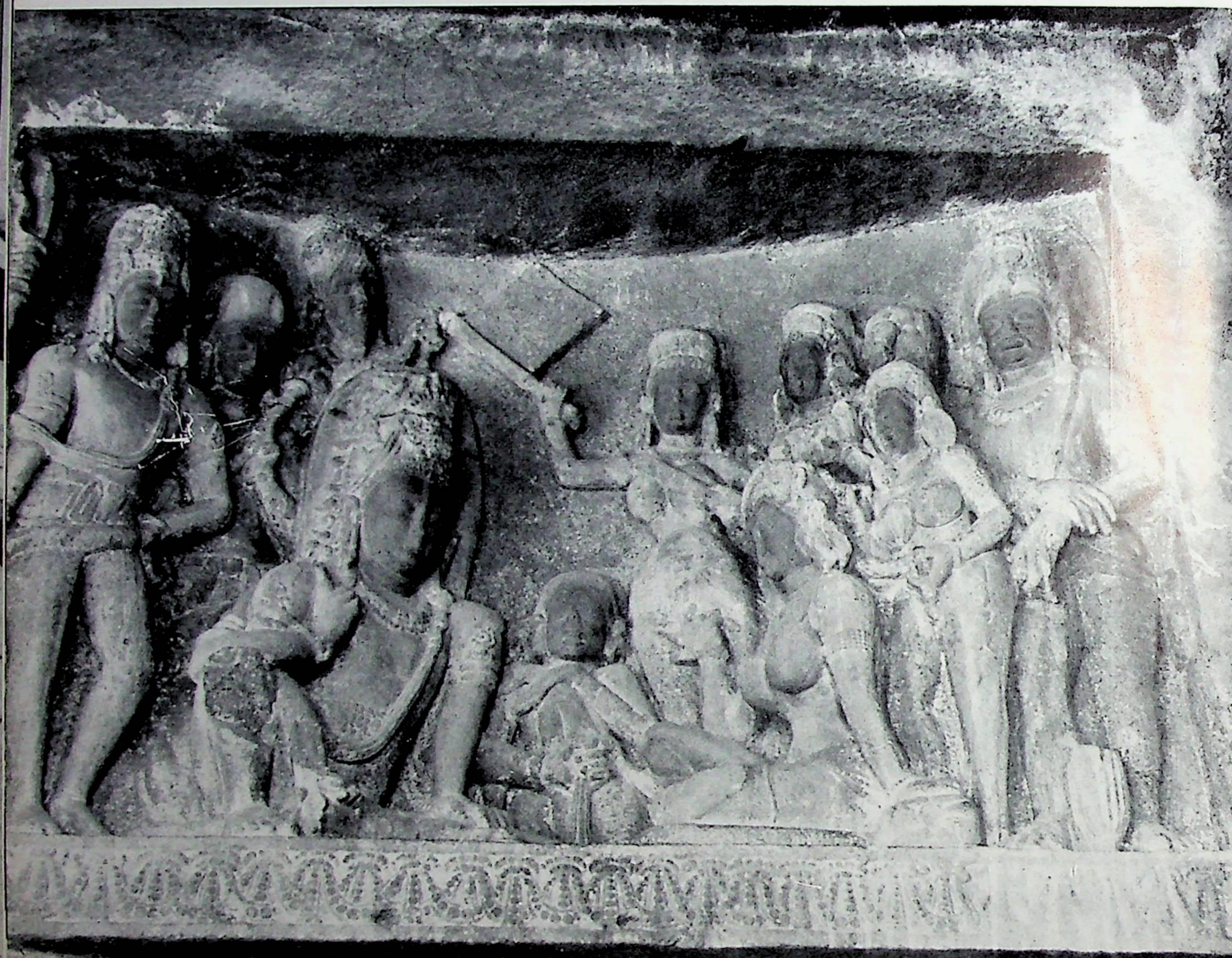


Plate 14. Shiva conversing with Parvati : Kailasa Temple : Ellora : Rashtrakuta Period.



Plate 15. Nataraja : Kailasa Temple : Ellora : Rashtrakuta Period.



Plate 16. Marriage of Shiva and Parvati : Ellora : Rashtrakuta Period.



Coloured Ajanta Fresco : Ajanta Caves.



Plate 17. Mahesa Murti (Called 'Trimurti') : Elephanta Caves : Bombay : Rashtrakuta Period.



Plate 18. Nataraja Image of Shiva : Parasuramesvara Temple : Bhubanesvara : Kalinga Period.



Plate 19. A Devi (?) : Vaital Deul : Bhubanesvara : Kalinga Period.



Plate 20. General view of Lingaraja Group of Temples : Bhubanesvara : Kalinga Period.



Plate 21. Bhairava : Lingaraja Temple : Bhubanesvara : Kalinga Period.



Plate 22. Woman Drummer : Sun Temple : Konarak : Kalinga Period.



Plate 23. Farewell of a Soldier : Sun Temple : Konarak : Kalinga Period.

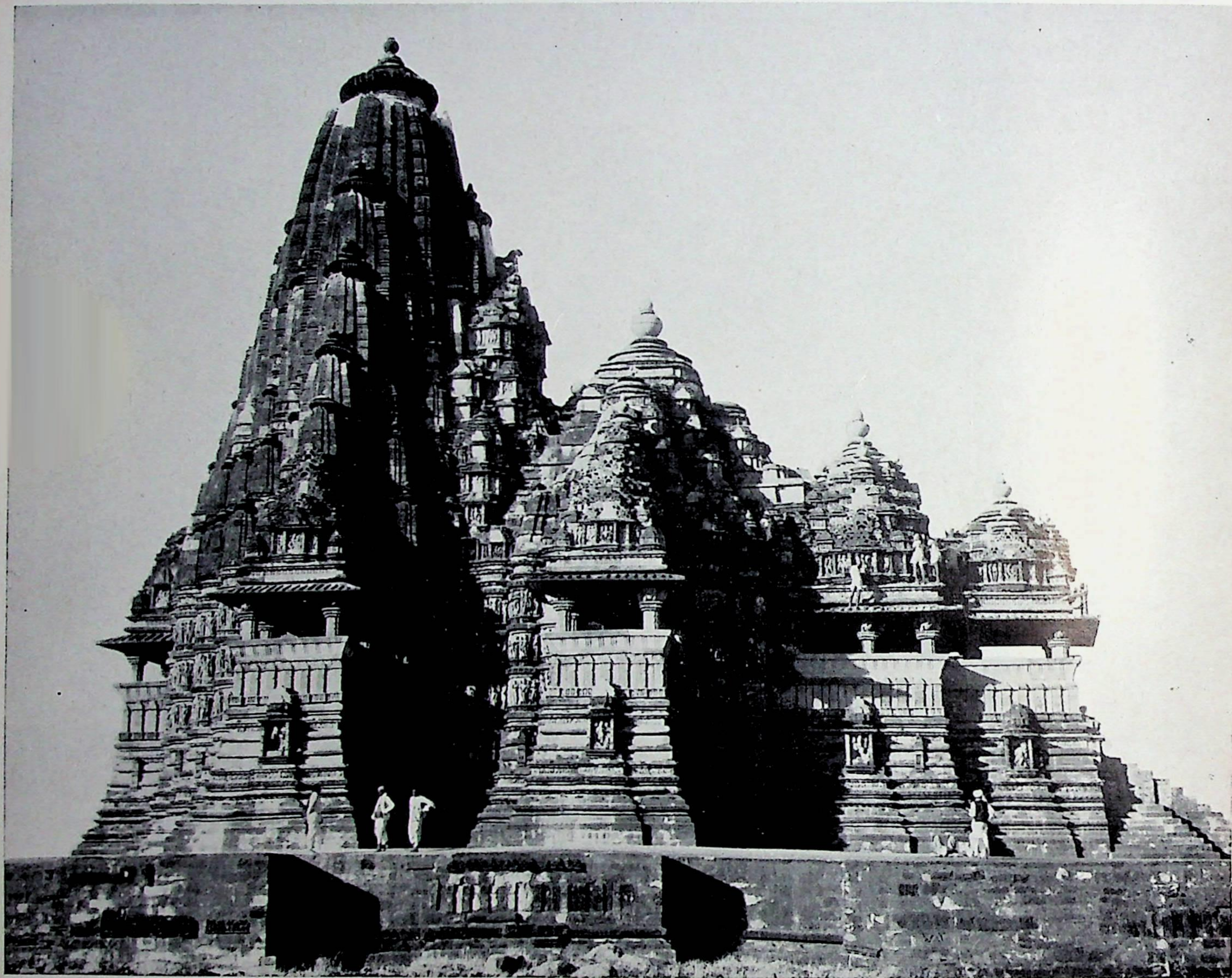


Plate 24. General view of Khandariya Temple : Khajuraho : Chandela Period.

Plate 25. Sculptured Facade with Gods, Goddesses and Apsaras : Khandariya Temple : Khajuraho : Chandela Period.

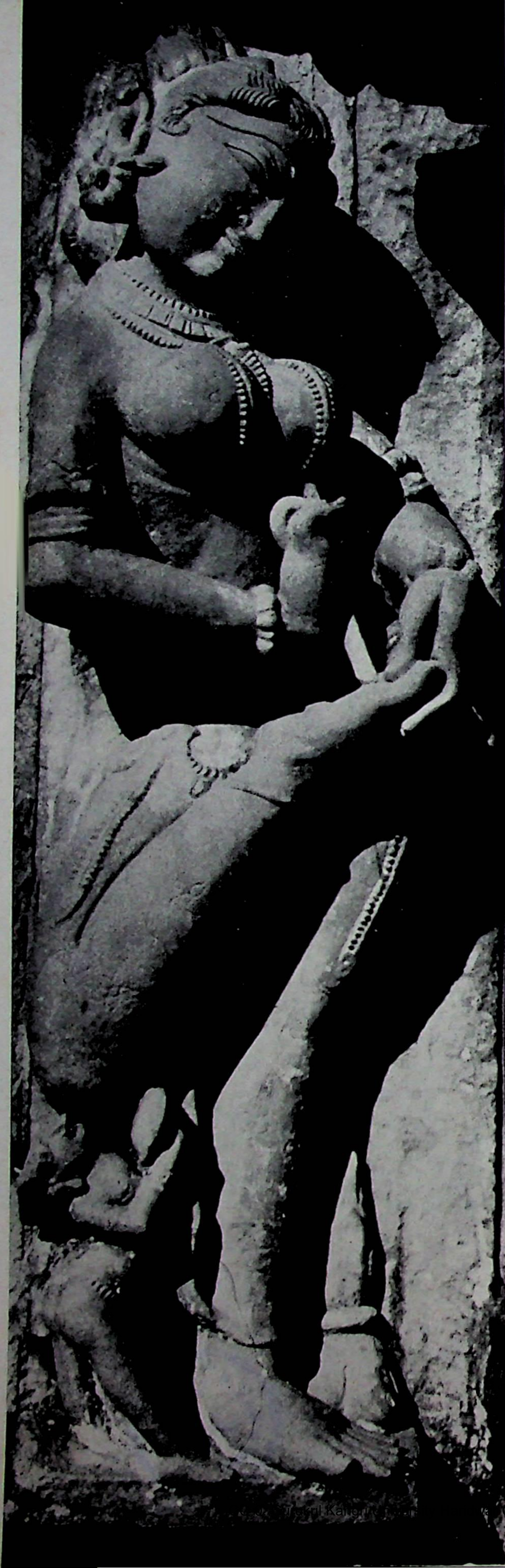


Plate 26. Surasundari : Parsvanath Temple : Khajuraho : Chandela Period.



Plate 27. The Toilette : Khajuraho : Chandela Period.



Plate 28. Mother and Child: Khajuraho: Chandela Period.

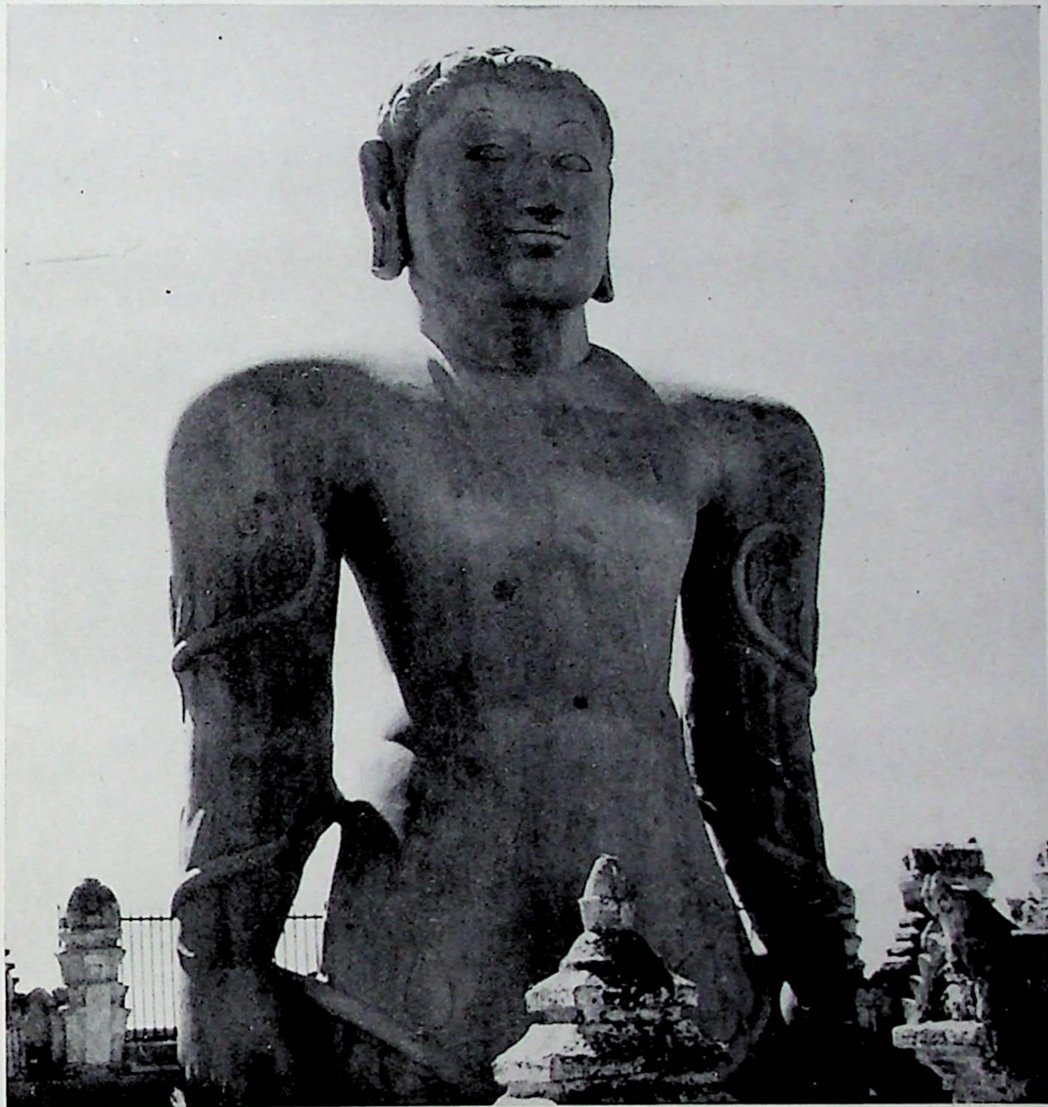


Plate 29. Gomatesvara : Sravanbelagola : Mysore.



Plate 30. Carved Pillars: Dilwara Temple: Mount Abu.



Plate 31. Decorated Ceiling : Dilwara Temple : Mount Abu.

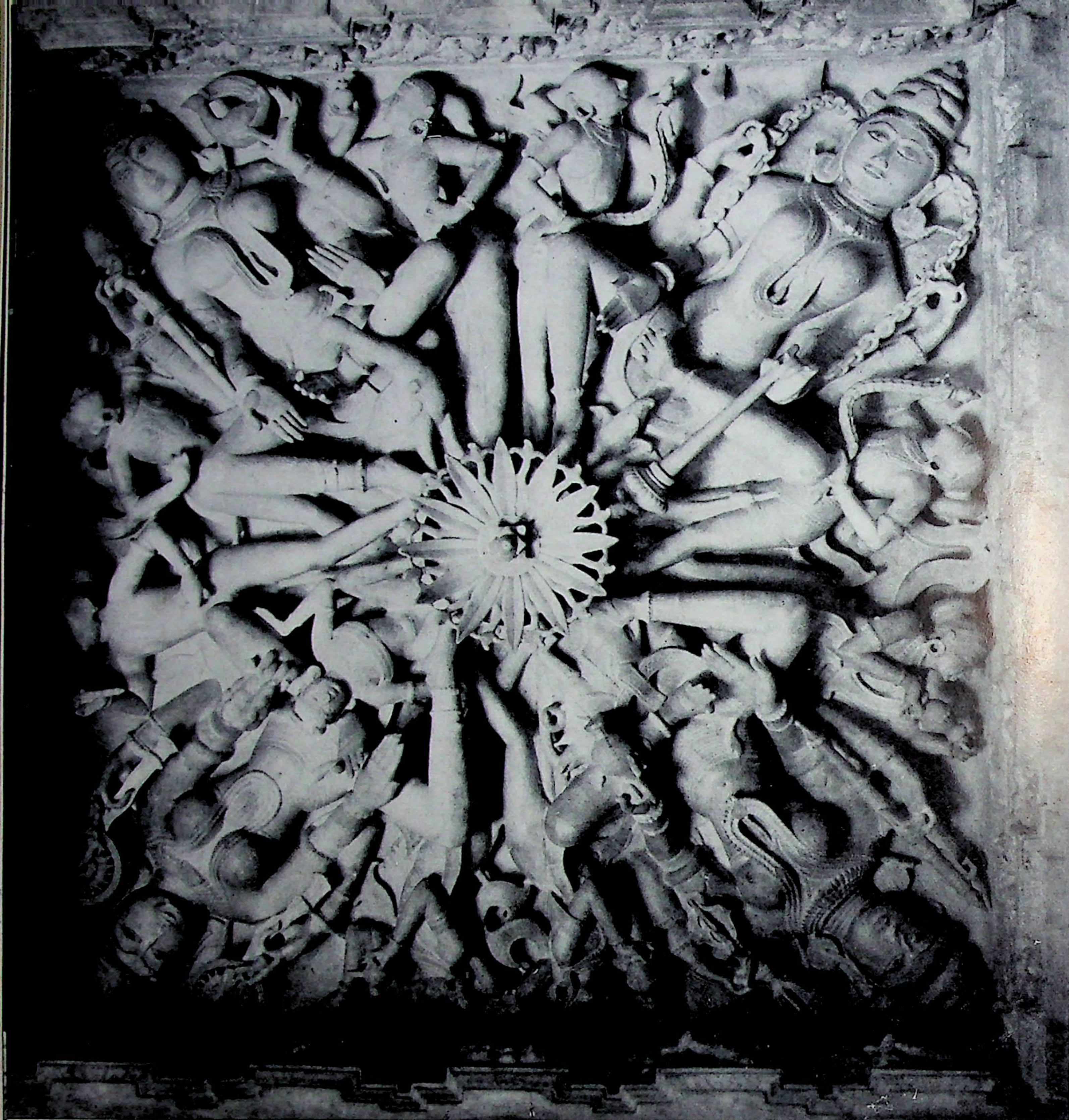


Plate 32. Four Vidyadevis : Dilwara Temple : Mount Abu.

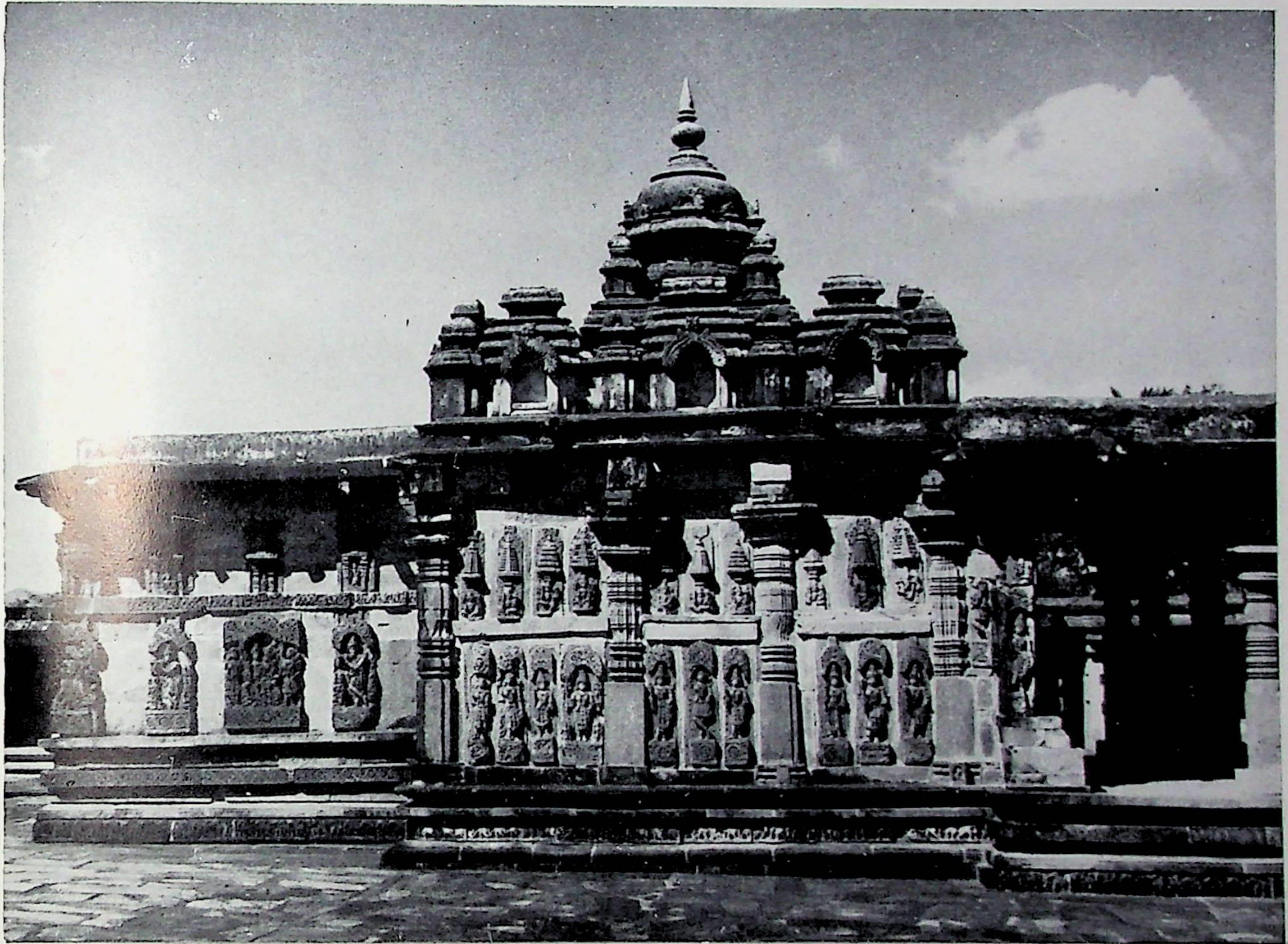


Plate 33. General view of Belur Temple : Mysore : Hoysala Period.

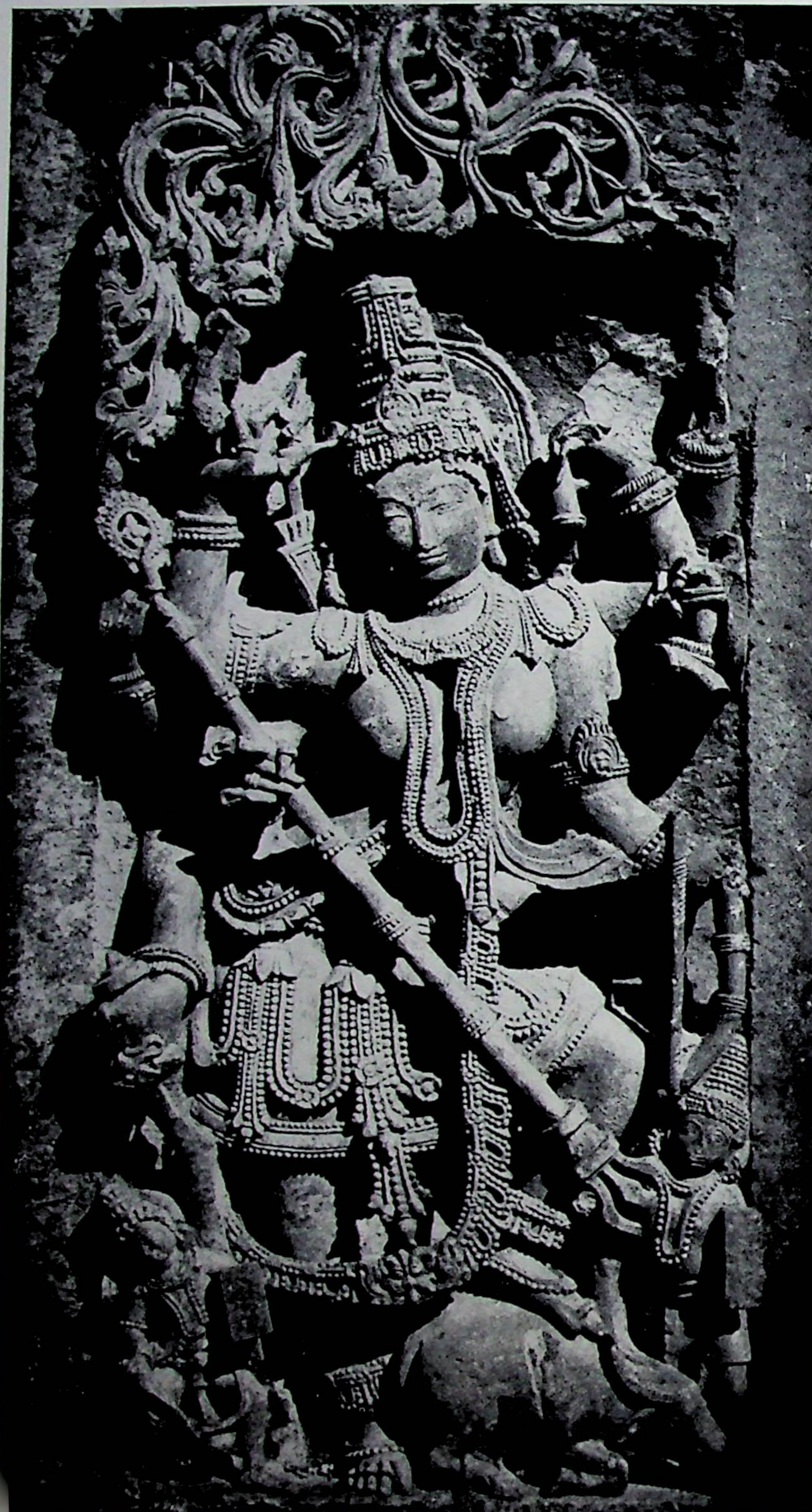


Plate 34. Mahisa-Mardini : Halebeid : Mysore : Hoysala Period.

Plate 35. General view of Temple at Hampi : Vijayanagara.



Plate 36. Carved Pillar with Mohini : Ramaswami Temple : Kumbokonam.

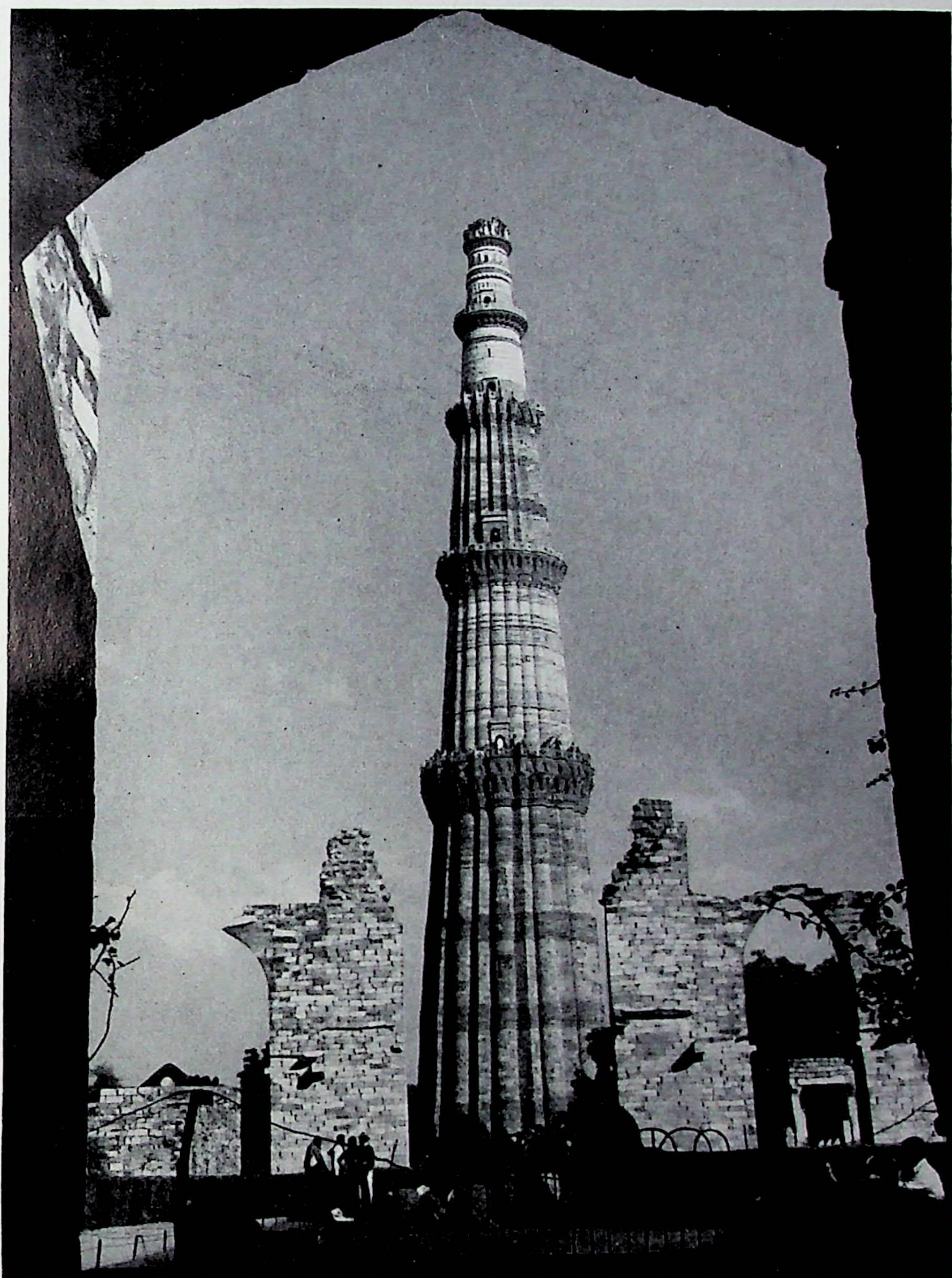


Plate 37. Kutub Minar : Delhi.

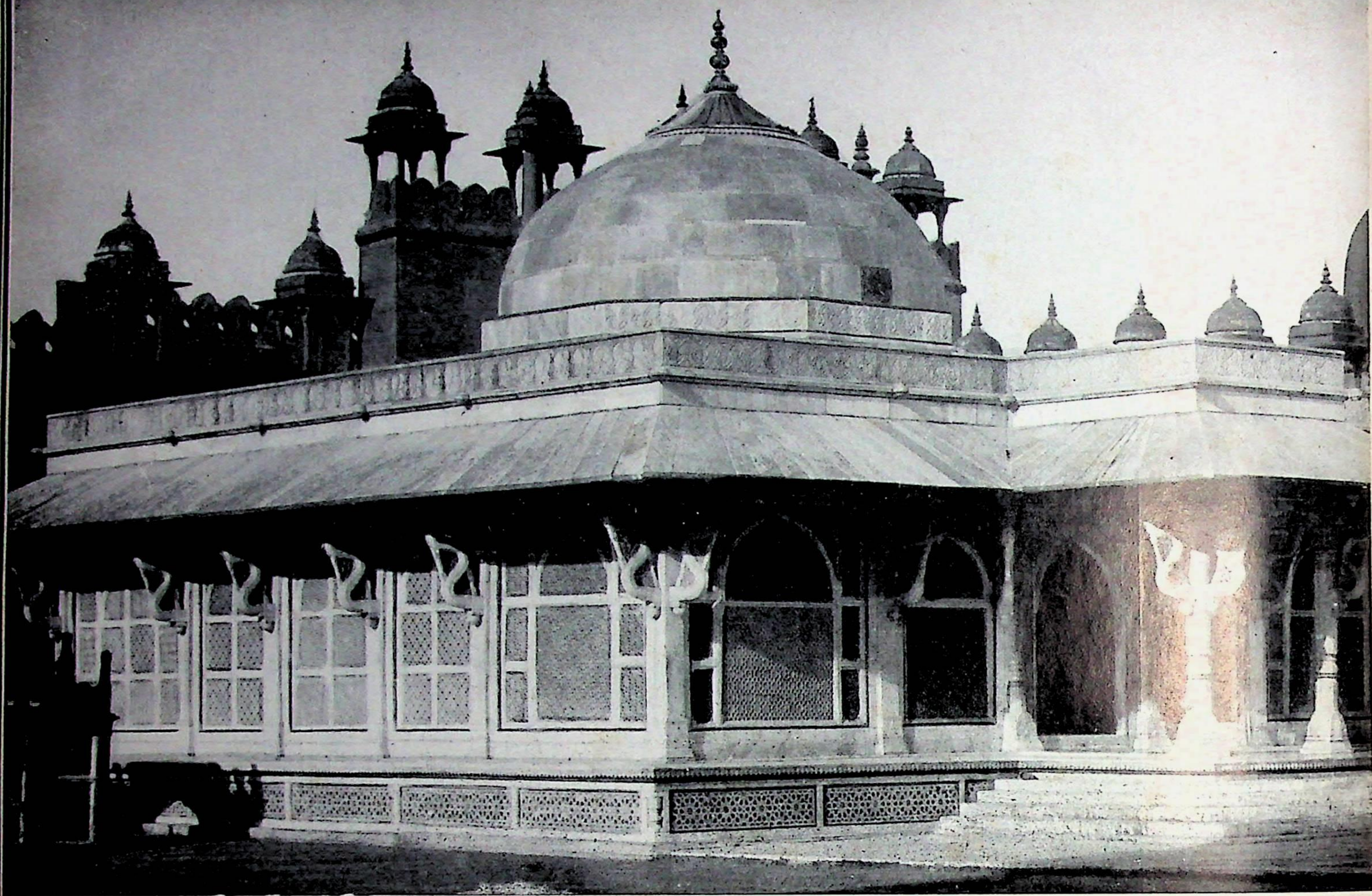


Plate 38. Saints Tomb : Fathpur Sikri.

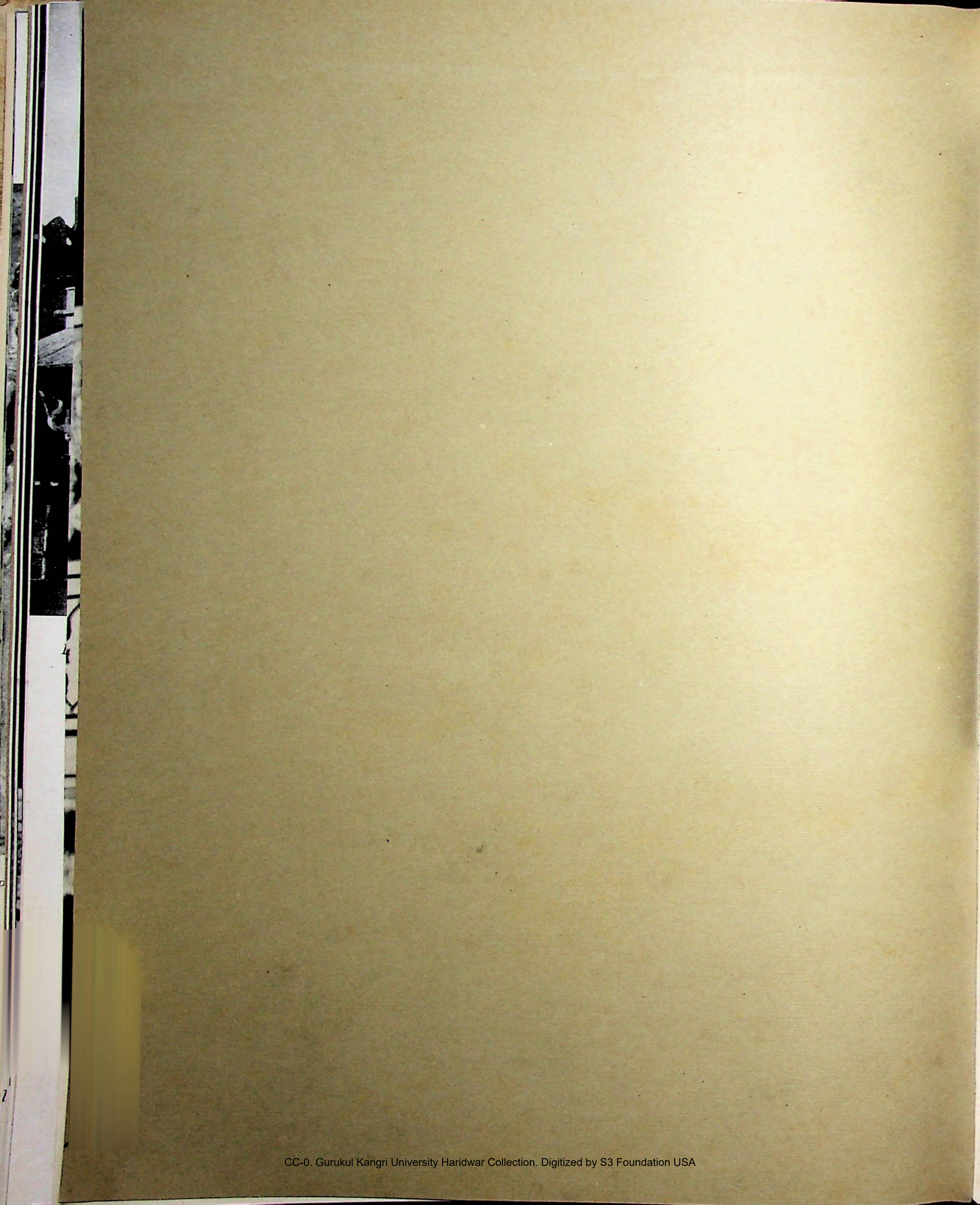


Plate 39. Red Sandstone Door : Fathpur Sikri.



Plate 40. Details of Marble Screen : Tajmahal : Agra.

Painted decoration of ceiling : Tomb of Itmad-ud-Daula : Agra.



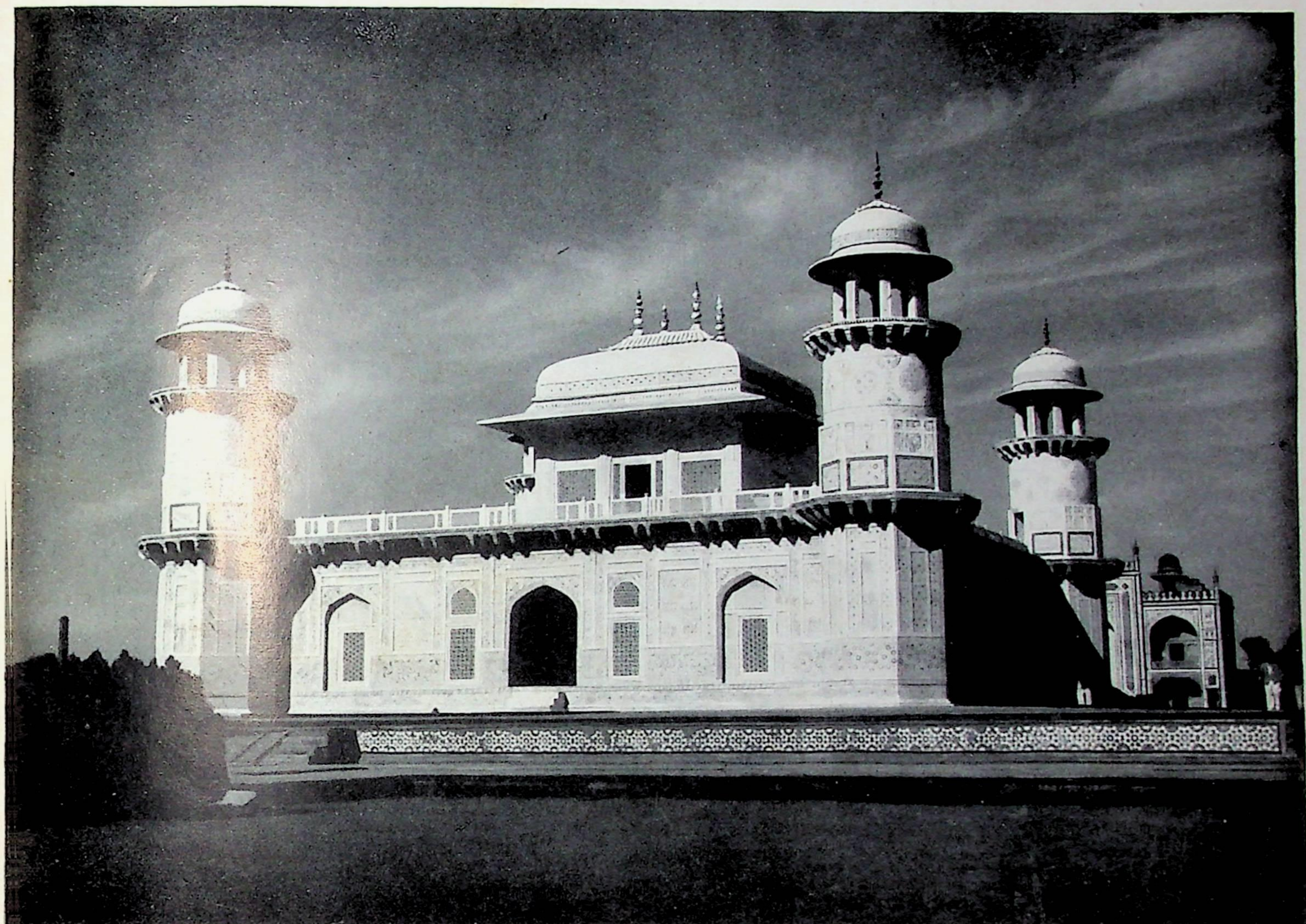


Plate 41. Itmad-ud-Daula's Tomb : Agra.

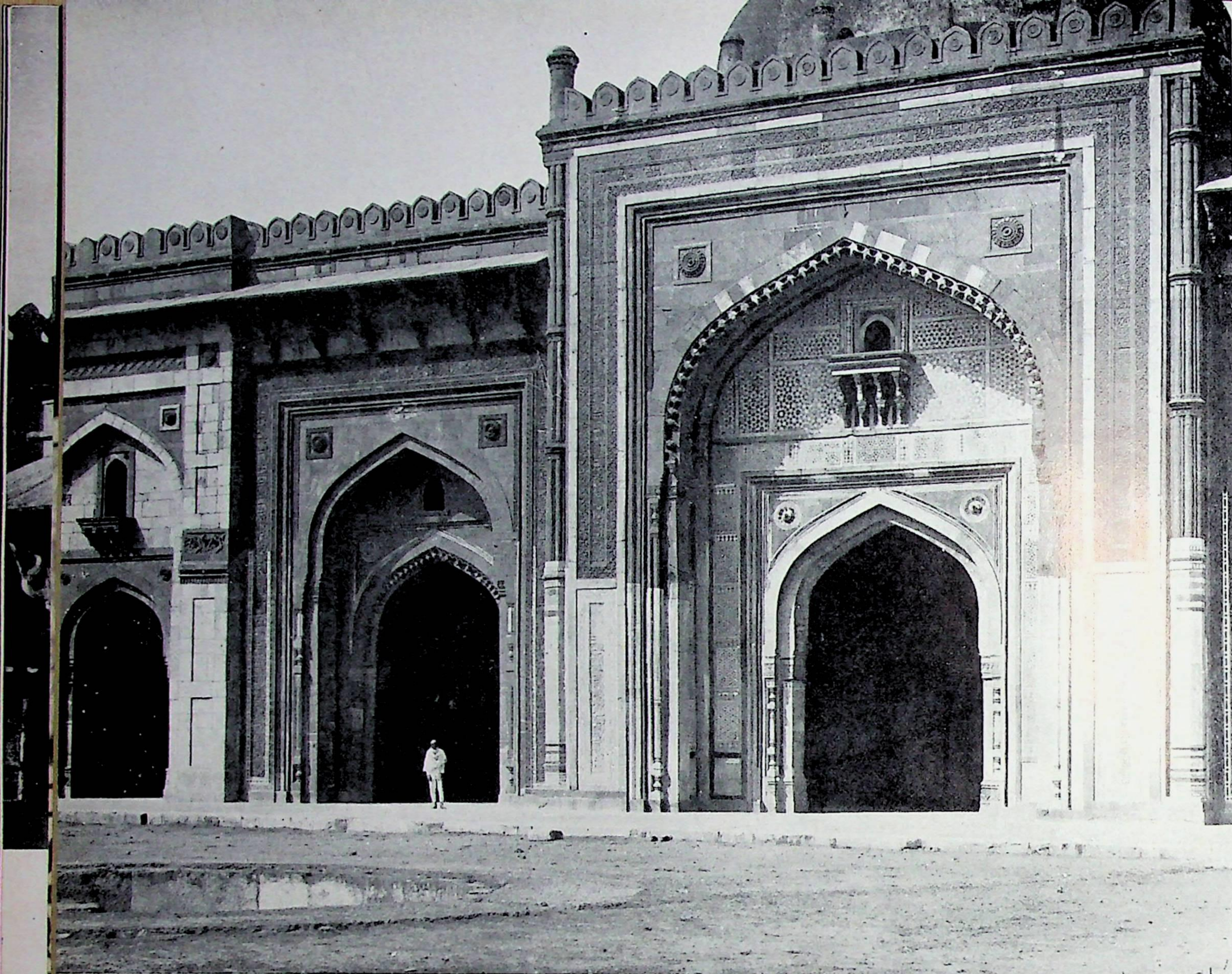


Plate 42. Purana Qila : Delhi.

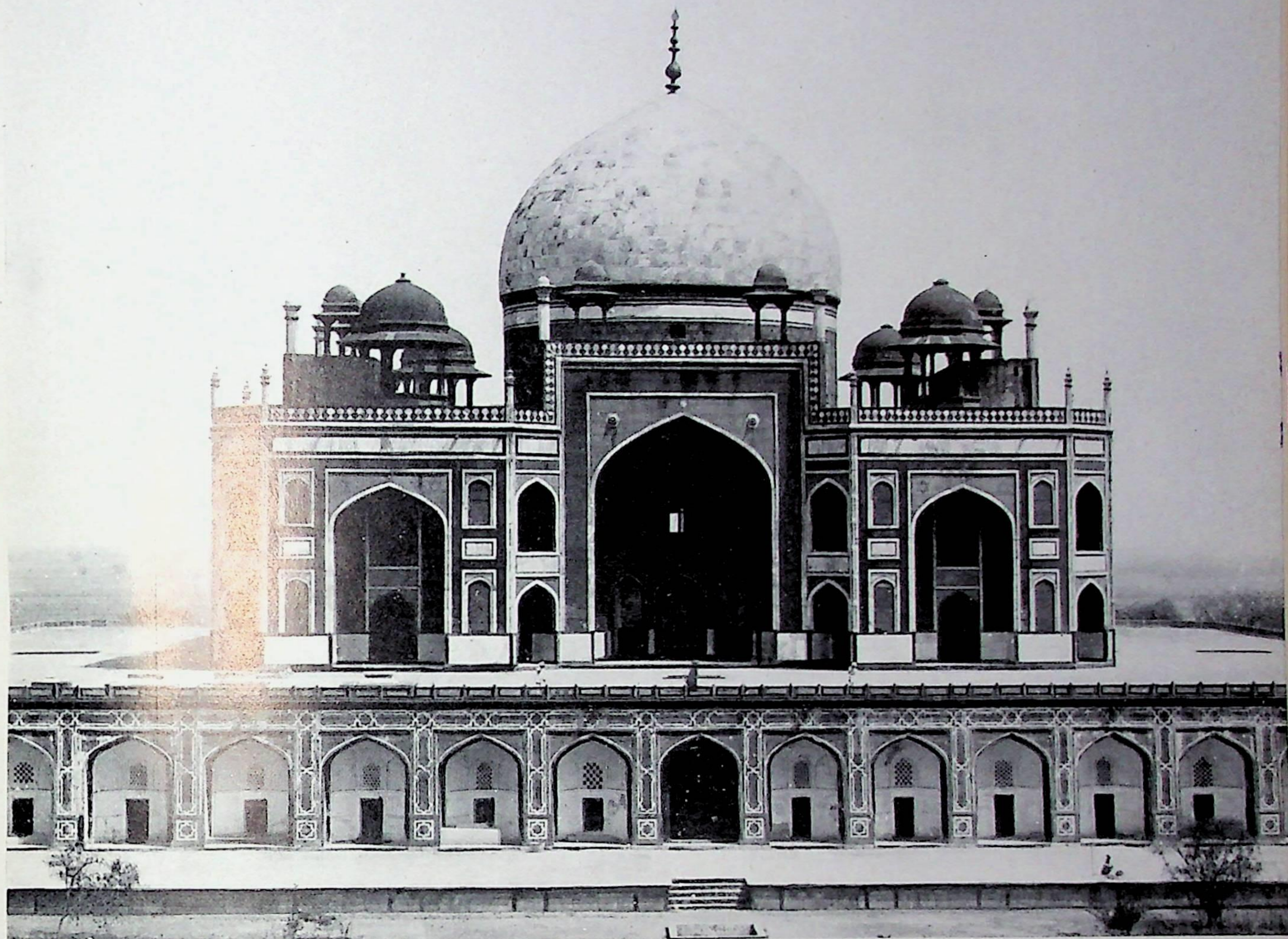


Plate 43. Humayun's Tomb : Delhi.

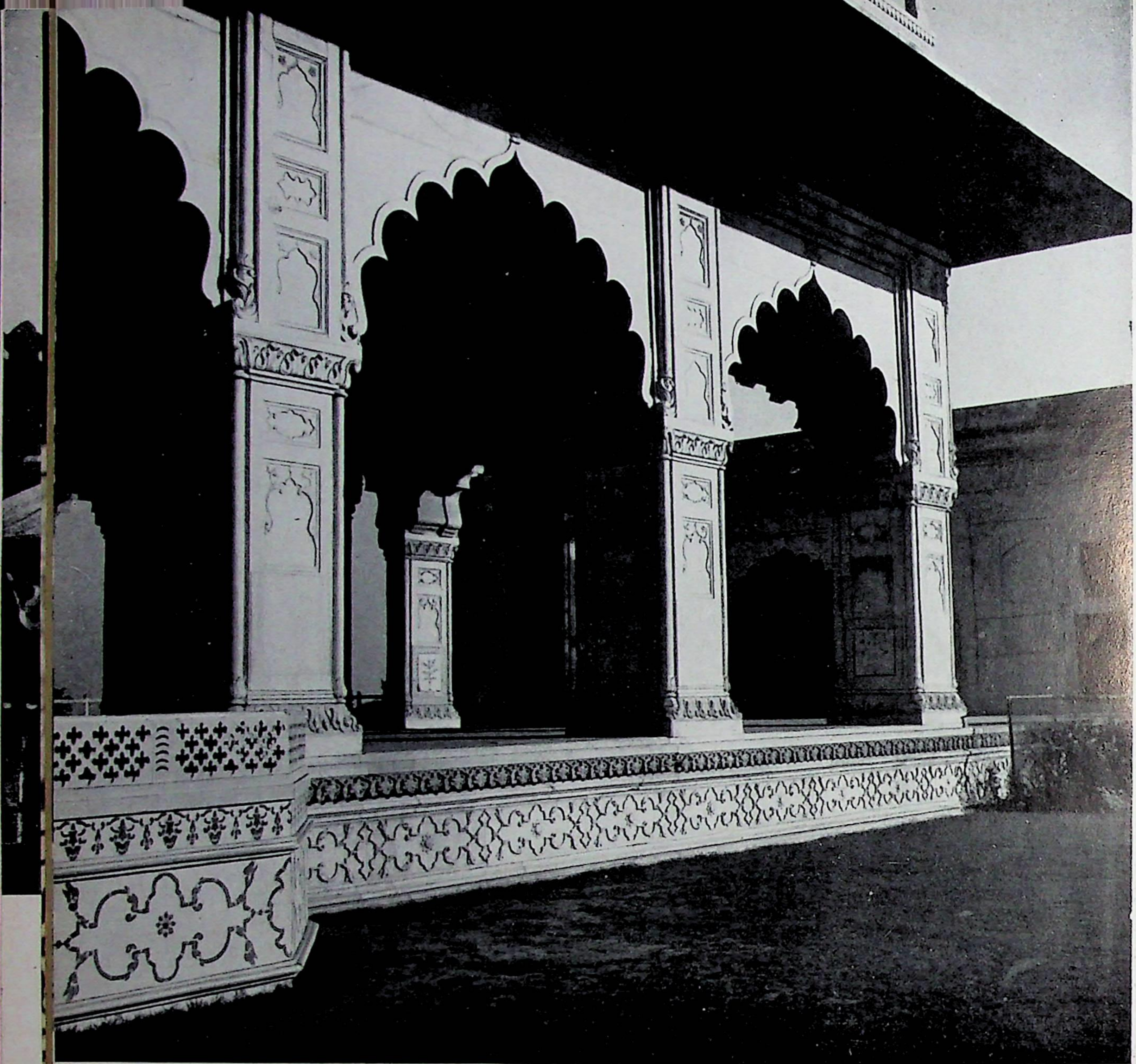


Plate 44. Diwan-i-Khas : Fort : Delhi.



.Plate 45. *Marble Inlay work : Fort : Delhi.*



Plate 46. Marble Inlay Work: Fort: Delhi.

DESCRIPTIVE NOTES

Plate 1. Chauri-Bearer : Dedarganj : Patna : Standing female figure holding in the right hand a fly whisk, the left arm is missing. The figure is nude except for a lower garment which is secured by a girdle round the hips and hangs upto the feet. The surface of the stone is highly polished.

Plate 2. Details of Architraves : Sanchi Gateway : Elephants, deers, lions, peacocks, floral motifs, goats with riders, a *Salabhanjika* carved in the round are seen. She is seen playfully holding on to the trunk and the branches of a tree. The peacocks, possibly refer to Emperor Asoka, whose visit to a *stupa* is depicted on the *torana* (gate) beam of which the peacocks fill the end.

Plate 3. Bachanalian Scene (*Drinking Scene*) : Mathura Museum : Kusana Period : A female figure is depicted kneeling between two male figures. Her left arm is supported by a smaller male attendant holding the thunderbolt.

Plate 4. Varaha lifting the Earth : Udaigiri Caves : Bhilsa : Gupta Period : The uplifting of the earth by the Boar Incarnation of Vishnu. The Boar Incarnation is Vishnu's third descent into manifestation in order to save the world. Vishnu rescued the earth from the cosmic sea, when she was engulfed by the Serpent power of the deep. The goddess Earth rests on the garland of the boar-headed giant, on his left-arm, and clings to his tusk.

Plate 5. Head of Buddha : Mathura Museum : Gupta Period : It is slightly inclined to the left and the eyes are cast slightly downwards. It is also depicted with an *ushnisha* and the conventional close-curled hair.

Plate 6. Shiva and Parvati : Kanauj : Early Mediæval Period : Shiva standing firmly on the left leg and the right one resting upon the ground somewhat bent ; the front right arm is stretched out to receive the right arm of the bride, Parvati, the front left hand is in the *varada* pose. The head of Shiva is adorned with a *jatamukuta* and all other parts of the body with their appropriate ornaments. Parvati is standing with her right arm stretched out to receive that of Shiva in the act of *panigrahana* and her left hand contains a mirror. In front of Shiva and seated on the ground Brahma doing *homa* or making offerings to the fire. The piece represents also a gathering of supernatural beings and Gods, who have gathered all round the couple to behold the august union.

Plate 7. A Ratha : Mahabalipuram : Pallava Period ; Here we have the back view of the Monolithic Temple No. V—at the seven Pagodas Mahabalipuram. This temple is popularly known as Nakula-Sahadeva Ratha—named after the twin heroes Nakula and Sahadeva—the youngest brothers of the Pandavas. The temple is apsidal in form—both in the lower part and in the *sikhara* on the top. The *sikhara* is in three diminishing stages—the surfaces being decorated with *Kudus* or shallow-niches—and by *panjaras* or miniature towers. The lower part is decorated with a series of pilasters. This type of temple is known as the "Vesara" type —with the shape of the back of an elephant (*Gaja-pristhakara*). Close to the temple is a monolithic effigy of an elephant—which suggests the shape of the temple. In the fore-ground is the figure of a Lion—with its back to the temple. They were exca-veted during the reign of the Pallava King Nara-simha-varman (630-668 A.D.).

Plate 8. General view of the Shore Temple : Mahabalipuram : Pallava Period : The temple known as the Shore temple as it stands close to the sea-shore. It is an example of masonary temple of *Rajasimhas* time. The *vimana* top here is somewhat narrow and elongated unlike that of the Kailasanatha temple. The main shrine faces east and the entrance to it which is a small *gopuram* with walls in continuation on either side leads to the perambulatory passage between the temple and

the outer wall. The entrance to the temple is approached by steps, an expansive courtyard is partly surrounded by an unfinished enclosure, along which rows of bulls are arranged.

Plate 9. Mahisa-Mardini : Mahisa Cave : Mahabalipuram : Pallava Period : Mahisasuramardini is shown eight-armed, riding her lion, equipped with all weapons and using the bow with its string pulled up to her ear. She is attended by hosts of *ganas* and *yoginis* and is in the warlike alida posture using a huge club. The umbrella held over the vanquished and the victor are very suggestive. The contours of the *mahisa* (demon) have been powerfully delineated and the battle scene is full of animation, the enthusiasm of the *ganas* and the dispirited attitude of the *asuras* being delightfully contrasted.

Plate 10. Monkey Family : Mahabalipuram : Pallava Period : Realistic carving in the round of a group of monkeys, a family consisting of father, mother and child. One of the parents is removing lice from the head of the other, while the little one is resting on the lap.

Plate 11. Right part of Panel of Ganga's Descent : Mahabalipuram : Pallava Period : The scene represents the descent of the river Ganga from the jungle covered hills in the joyful and adoring presence of the gods. The relief is carved on the vertical surface of a rock. Two large boulders with a narrow fissure in between have been chosen to represent a series of rows of gods and goddesses like Chandra, Surya, Kinnaras, Gandharvas, Apsaras etc. Apart from the celestials there are hunters, sages, disciples and wild animals. The group of elephants, so faithfully true to nature, are real masterpieces that enhance the charm of this wonderful carving. The devices have been adopted by the sculpture to indicate that the cleft is intended to represent a story from the *Mahabharata* in which Arjuna, the epic hero, performed penance to please Shiva and thus to obtain the *Pasupata* weapon from him. The representation here is that of Bhagiratha's penance and Shiva granting him the desired boon by agreeing to release Ganga from his locks.

Plate 12. Krishna Milking the Cow : Mahabalipuram : Pallava Period : A charming scene of Krishna milking the cow, the animal licking the calf in a very natural manner. Close by stands a *gopi* holding a pile of milk pots in a rope-sling and balancing a bundle of fodder on her head. Behind the cow that is being milked, is a little child in the arms of its mother. All around there is a herd of cows. All these realistically depicts the unconcern of the cowherds at the fury of Indra, who, as the story goes, sent a storm to chastise the *gopis* but could not injure them in anyway, being protected by the mountain *Govardhana* held aloft by Krishna.

Plate 13. A general view of Kailasa Temple : Ellora : Rashtrakuta Period : Rock-cut sanctuary of Kailasanath carved on the model of a structural temple. An admixture of elements Northern and Southern may be found here which was inherited by the Rashtrakutas from the early Chalukyas but it was further developed. The sculpture in this temple is characterised by a dignified grace and gentle solemnity. The Kailasanath is an extensive establishment entirely excavated out of the rock in imitation of the famous Kailasanath or Rajsinhesvara temple at Kanchipuram. Instead of monastic cells on either side of the hall, we have a kind of iconostasis, the walls being divided into regular lateral galleries containing images in high relief in large sunken panels formed by pilasters.

Plate 14. Shiva Conversing with Parvati : Kailasa Temple : Ellora : Rashtrakuta Period : Shiva conversing with Parvati seated in a *maharaja-lilasana* attitude. Of the lady attendants in this panel one is fanning Shiva and another is taking hold of the hair of Uma and dressing it up. Shiva is herein holding in one of his left hands the upper part of the garment of his consort and keeps one of his right hands in the *suchi* pose and the other appears to be carrying a book. He is evidently giving out to Uma one of the Puranas which are supposed to have been addressed by Shiva to Parvati.

Plate 15. Nataraja : Kailasa Temple : Ellora : Rashtrakuta Period : *Katisama* mode of dance of Shiva. He has eight arms. Of these, one of the left hands is carrying a *damaru*, another is held near the navel in the

kataka pose, a third is lowered down and on it is thrown a fine cloth, the upper garment of Shiva and the fourth is broken. One of the right arms is raised in the *tripataka* pose, another is resting on the thigh, and the hands of the third and fourth are broken. The legs are in the *svastika pasrita* pose. The head is adorned with *jatamukuta* and is surrounded with *prabhamandala*. A *yajnopavita* is seen lying across the chest. Parvati is seen standing to the right of Shiva with the baby Skanda in her arms. Between her and her lord are two female musicians. Over the head of Shiva are the four *Dikpalas* Yama, Indra, Nirruti and Agni. To the left of Shiva are three male musicians. The head of the Ganesha is peeping through from the back ground. Over his head are the remaining *Dikpalas*.

Plate 16. Marriage of Shiva and Parvati : Ellora : Rashtrakuta Period : This relief provides a brilliant illustration of the well-known theme of the Shiva-lilas —known as "Parvati-Kalyanam"—the Marriage of Parvati with Shiva. It is a very compact and skilfully composed group—with Shiva standing slightly away from the centre. He stands in an *abhanga* flexion—resting his body on the left leg. Except the left upper arm (carrying a lotus) the other arms are free. The lower left arm is attached to the waist (*Katyalambita*). The lower right hand grasps the right hand (*panigrahana*) of Parvati, while the upper right arm—is stretched up probably in the gesture of benediction. His jewellaries are few—the *jatamukuta* on the head with a crown—the *Kundalas* on the ear, jewelled clasps on the upper arms—and the *Valayas* round the wrists. The necklace is of the *upa-griva* type. But the most prominent feature—is the fat sacrificial thread (*upavita*) which runs across the torso—giving it a solemn emphasis. Bramha who is officiating as the priest of the nuptial ceremony—is seated below near the left leg of Shiva. Next to him is the standing attendant—a *dwarapala*. Corresponding to Shiva's attendant on the left—there is another attendant on the right—with a lady attendant close to the figure of Parvati—who holds out her right hand to Shiva and carries a lotus in her right hand. With the usual jewellaries she wears a series of *uru-malas* on her thighs. On the upper parts of the deeply cut relief panel—on either side of the two central figures—are a large number of flying *devas*, angels, and *apsaras* and other divine beings many of whom can be identified by their *vahanas* (mounts).

Plate 17. Mahesa-Murti (Called *'Trimurti'*) : Elephanta Caves : Bombay : Rashtrakuta Period : It is the representation of *mahesa-murti*. The three heads bear *jatamukutas*, the characteristic head-gears of Shiva. The face on the left-side has a severe look on its countenance with cruel eyes, mustaches, beard etc. This is the face that represents *aghoramurti*. The central face is calm and dignified and represents probably the *sadyojata*. The face on the right side is also calm and pacific.

Plate 18. Nataraja Image of Shiva : Parasuramesvara Temple : Bhubanesvara : Kalinga Period : This figure of dancing Shiva—with eight arms, is carved in a niche—on the facade of the temple, one of the group of early temples at Bhubanesvara. This form of Shiva—is one of the sixteen sportive-portraits (*lilamurti*) of the God—as distinguished from the symbolic form (*linga-murti*)—described—in the Saiva Puranas —and specifically enumerated with iconographic details—in the *Kasyapiya Silpasastra*. The practice of depicting this form of the God on the facade of a Shiva temple—is first met with—in the early Gupta temple at Bhumar. It should be noticed—that the iconography of this form—is still in a fluid state—and has not yet achieved the definite convention of the large relief of this God—at the entrance of Cave I at Badami. Another archaic feature of this representation—is the absence of the differenciation of the upper arms and shoulders—the lower arms being depicted in the manner of the spokes of a wheel.

Plate 19. A Devi (?) : Vaital Deul : Bhubanesvara : Kalinga Period : Another *avarana devata* on the facade of the same temple—a standing figure of four-handed diety holding the *aksa-mala, trisula, patra*, and another *ayudha* not visible. At the upper corners—are two flying angels with offerings of flower garlands, one broken away. The smaller figures at the lower corners—are probably Jaya and Vijaya, the attendants of the goddess.

Plate 20. General view of Lingaraja Group of Temples : Bhubanesvara : Kalinga Period : The super-imposed cornices of its *mandapa* divided

into two groups and so suggest two stories; while in the *sikhara* the effect of height is enhanced by the vertical lines of the strongly stressed ribs, of which two on each side bear reduced replicas of the whole. The tower is crowned by an immense ribbed *amalaka,* above which is the pot-shaped finial, the *kalasa.*

Plate 21. Bhairava : Lingaraja Temple : Bhubanesvara : Kalinga Period : This is a remarkable presentation of a five-headed Bhairava—with twelve arms. The figure is conceived and posed—in an intensely dramatic gesture—which visualized the terrifying aspect of the divinity interpreted—in a pattern of beauty—in which the figure loses all its sense of terror. This is achieved by the skilful play of lights and shadows—on the different parts of the limbs—and arranged at different planes of depth. The height of the figure is emphasized by the introduction of dwarfish figures of *ganas* flourishing their daggers and cups of human blood. The smiling face of crouching figure below—heights the sense of the inevitable fate—of all beings doomed to destruction.

Plate 22. Woman Drummer : Sun Temple : Konarak : Kalinga Period : She stands almost in *atibhanga* pose beating the drum with sticks in both her hands. She is bejewelled with *stanahara, karnakundala,* bracelet, armlets etc., and looks slightly down-words. It is one amongst many colossal statues which are part of the architecture of the Sun Temple.

Plate 23. Farewell of a Soldier : Sun Temple : Konarak : Kalinga Period : This group—depicts with remarkable vividness and realism—the dramatic farewell of a soldier (armed with sword and shield) about to leave his wife and child—for the field of battle—never perhaps to return. The sad scene is portrayed under the spreading branches of a tree—which binds together a happy composition.

Plate 24. General view of Khandariya Temple : Khajuraho : Chandela Period : In its imposing plan—and its largest dimension, this temple, enshrining a marble *Lingam* illustrate the full-fledged typical pattern of local architecture. Originally *pancayatana* or five unit type—the four corner shrines are now missing—leaving the main shrine—standing in solitary grandeur. Built on a ground plan—of a double-armed cross—it has a series of open windows on the sides and the back—admitting light into the ambulatory passages, each opening standing on a high base—with dwarfish spires—has the appearance of an independent temple—organically attached to the main structure. Its length is made up of a closely knit series of five elements—the *ardha-mandapa* (portico), the *mandapa* (nave), the *maha-mandapa* (transept) and the *garbha-griha* (sanctum)—each of which has its separate pinnacled roof, rising in regular gradations from the low pyramid of the entrance to the lofty spire of the sanctum. The tower (*vimana*) over the sanctum—mounted by a narrow *amalaka* is of a peculiar design (first anticipated in the Kalinga temples)—with miniature towers (technically called *uru-sringas*)—placed one above another in a series of four and five elements around all the sides of the main tower. But the most outstanding feature of the design of the facade—is the triple bands of strings of sculptures in high relief—which go round the waist of the temple—very like a *mekhala* (girdle)—going up and down on their deeply cut mouldings. As Cunningham has remarked : "The general effect of this gorgeous luxury of embellishment—is extremely pleasing, although the eye is often distracted by the multiplicity of details". No dedicatory inscription has been found in the temple, and on the basis of certain mason's marks (*dasan*-beam), in Kutila characters, Cunningham has assigned a date not older than the 10th or 11th Century.

Plate 25. Sculptured Facade with Gods, Goddesses and Apsaras : Khandariya Temple : Khajuraho : Chandela Period : In this segment we have two of three horizontal bands of sculptured decoration, giving larger details which help to study the iconography of the Shiva images. The *jata-mukuta* (matted locks), and the effigy of the Bull—near the feet (upper frieze)—leave no doubt that it is Shiva—though some of the *ayudhas* some times a trident, sometimes a lotus, sometimes a serpent are misleading. The *amrita-kalasa* (Kamandalu) is a constant feature. The flanking *apsaras* dividing each two facades—are ingeniously designed—each with

a different gesture—expressing different moods and expressions. The one on the top central frieze—is a beautifully conceived figure—covering her face with her left hand—in a sorrowful mood. The two figures on the left edge one above the other, are identically posed—with the right hand thrown back in a fantastic gesture. The lower brackets supporting the pedestals—are carved with *Kirtimukha* heads. The coiffeurs, arranged in triple bands neatly placed on the heads of the women figures—in the forms of head-gears deserve special study.

Plate 26. Surasundari : Parsvanatha Temple : Khajuraho : Chandela Period : A celestial damsel —in a deeply attentive mood—holding up her right foot—colouring her feet with lack-dye—in a provocative, erotic gesture. There is a man standing below the knee holding a mirrior in his hand.

Plate 27. The Toilette : Khajuraho : Chandela Period : The figure stands under a fruit bearing tree, among the branches of which are two squirrels and birds. She holds a mirror in her left hand and is engaged at her toilet, the fingers of the right hand being placed in the parting. The figure is richly ornamented with beaded necklaces and other jewellery. One attendant stands at her right side.

Plate 28. Mother and Child : Khajuraho : Chandela Period : A bracket figure. The figure stands under a creeper. The lower part of the body is turned inwards but the upper part is turned outwards so that the head and breasts are seen in profile. The costume consists of a figured waist cloth worn with beaded girdle. The hair is decked with flowers and tied into a knot behind. The child is held in both hands.

Plate 29. Gomatesvara : Sravanabelagola : Mysore: The Jaina ascetic, Gomatesvara, standing in the posture called *kayotsarga*. He has stood so long that the creepers have enturned him.

Plate 30. Carved Pillars : Dilwara Temple : Mount Abu : It shows exquisitely carved pillars which are rectangular in the lower portion and round in the upper. Various Jain deities and other decorative designs are carved on them.

Plate 31. Decorated Ceiling : Dilwara Temple : Mount Abu : The decorative motifs from the exuberantly carved temple. The ceiling shows four Vidyadevis.

Plate 32. Four Vidyadevis : Dilwara Temple : Mount Abu : Four Vidyadevis including *Apratichakra* and *Vajra-Sringkhala* on *Garuda* and lotus respectively are carved. The Devis are flanked by attendant figures.

Plate 33. General view of Belur Temple : Mysore : Hoysala Period : The most extraordinary feature of the Hoysala temples is the incrustation of sculpture that covers them literally from top to bottom. In the hands of the Mysore craftsmen the exterior of the temple is a riot of carvings that defeats description. Underlying this plastic exuberance there is, of course, a strict iconographical framework governing the installation of divinities and epic narratives. A detail of the Hoysala temple at Halebeid, built in 1141-42 and surpassing all others in the prodigality of its sculptural embellishment, has shown her the fixed order of decoration for the base.

Plate 34. Mahisa-Mardini : Halebeid : Mysore : Hoysala Period : Durga, slayer of the Titan Buffalo. She has ten hands. In the right hands she carries *Trisula*, *Khadga* and the rest are not quite clear and in the left there are *Pasa, Ankusa* etc. At her feet there lies the *Mahisasura*. The Devi is trying to kill the *Mahisasura* by her trident. The left leg of the Devi is firmly placed on the back of *Mahisasura*. There are two attending figurs standing nearby.

Plate 35. General view of Temple at Hampi : Vijayanagar : Vitthala Sanctuary—the most famous temple begun by Krishnadeva in 1513 A.D. The structure consists of two *mandapas* and a *garbhagriha*, two hundred and thirty feet long and twenty five feet high. The most striking feature of this edifice is the immense pillared hall of fifty six columns, each twelve feet in height. Each one of these piers is really a complete sculptured group.

Plate 36. Carved Pillar with Mohini : Ramaswami Temple : Kumbokonam : She stands in *tribhanga* pose. Her right hand holds a lotus and the left



hand is in *katihasta* pose. She is bedecked with various ornaments. The upper portion of the body is nude ; the lower half cald in a waist cloth with loose folds. Another small figure is also carved in the right hand side of the main image. He is probably Rama. Hanuman is also seen in his right side kneeling on the ground in *anjali* pose.

Plate 37. Kutub Minar : Delhi : The Kutub Minar—is an unique architectural monument set up by Kutub-ud-din Aibak at Delhi (1200-1211 A.D.). Its immense lofty tower, fluted and tapering in shape ran originally to height of 238 feet. Its purpose was to proclaim to the whole world—the prestige and authority of Islam—as suggested by one of its decorative inscriptions which categorically announce that it was erected in order to cast "The Shadow of God over the East and over the West." The stately column is divided into four stories—diminishing as they ascend—each stage being marked by a projecting balcony richly ornamented. This Indian monument recalls similar but plain towers—of Iraq, Egypt and Syria. Though planned on Islamic architectural principles—the actual execution of the work was carried by Indian architects.

Plate 38. Saint's Tomb : Fathpur Sikri : This is one of the finest monument of the Moghul Period—set up to commemorate the famous saint Salim Chisti at Fathpur Sikri. When originally set up at the time of Akbar (?) it was probably a Sandstone structure—probably encased in shinning marble—about the end of Jahangir's reign. Its brilliant marble facing—aerial into delicacy—emphasized by the screened windows—some what over-shadows its structural plan. The continuous *Chajjas* or projecting covers—are held up by a series of brackets or struts in the shape of long serpentine volutes—recalling similar features of the temples and tombs of Gujarat. The low crowning dome—does not yet anticipate the delicate design of the Taj.

Plate 39. Red Sandstone Door : Fathpur Sikri : This is a very interesting niche, carved in essentially Hindu decorative style—almost recalling the image-niches (*deva-prokosthos*) of Hindu temples. The border is decorated with a conventional tendrels—winding in alternative waves—each lap being filled with a foliage. This identical pattern frequently occurs as borders or hashiyas of Rajasthani and Pahari miniature paintings. This is almost a decisive evidence in support of the theory that the Hindu craftsmen had a large hand in designing and erecting the monuments at Fathpur Sikri. The only Islamic feature of this niche—is the typical form of the arch—terminating in a lobe—a leaf form. But this Islamic element is almost obliterated by two aggressive Hindu lotuses in high relief placed on either side of the arch.

Plate 40. Details of Marble Screen : Tajmahal : Agra : This is an unique example of the lattice-works of the Tajmahal—of singularly original and dynamic pattern. The basic idea—is a large vase or tub (on a pedestal) from which springs a flowering plant—with stems and leaves arranged in a complicated pattern of latticed fret work of marble. Some of the leaves—in lively rhythmic lines—emphasized by two flowers—mostly in naturalistic shapes. The top part—is a perforated pattern overlapped by stems, leaves and flowers.

Plate 41. Itmad-ud-daula's Tomb : Agra : This is another remarkable monument of the Moghul Period. The famous tomb at Agra of Itmad-ud-daula, the father of Jahangir's queen Nur Mahall by whom it was built in 1626. It is small pretty but accomplished piece of design—impressive not by its size—but by its chaste and elegant pattern—marking a new stage in the transition of Moghul architecture. Flanked by four finely proportioned towers at the four corners—it is mounted by a rectangular dome at the centre—which recalls leaf architecture of Bengal—adopted by Akbar. It is square in plan—about 70 feet in diameter. Three arched openings on the facade impart a sense of depth—while the perpendicular lines—which cut up the facade into delicate sections—invest the design with a sense of repose and restfulness—worthy of a mortuary monument. The interior is lighted by diffused rays—streaming through a series of screens of the finest marble tracery.

Plate 42. Purana Qila : Delhi : This elegant facade of the Mosque of Sher Shah—gives us a view of Quila-i-Kuhna Masjid in the Purana Qila—built

about 1545 A.D. It is simple in design—carved out in a series of stately arched openings—mounted by similar arches—in deeply set recesses which provide ample scope of the play of light and shadows. The spaces above the arch are broken by square ornaments depicting lotuses in relief. Right on the top of each arch is an opening—decorated by projecting brackets. The effect is obtained more by the subtle play of lights than by ornamentation. It marks the end of one era—that of the Sher Shah School—and the beginning the Moghul School.

Plate 43. Humayun's Tomb : Delhi : The tomb of Humayun—though it stands—as the initial landmark of Moghul architecture—that marked the mature style of the Moghuls. In the pattern of its facade—and the distribution of the units of niches and deep-set arches—the tomb appears to anticipate the facade of the Taj. The construction of the tomb appears to have begun in 1564—eight years after the death of Humayun—through the initiative of Haji Begum—Humayun's wife. The architect of the tomb was one Mirak Mirza Ghiyas—apparently a Persian builder. The design is an Indian interpretation of a Persian conception. The Indian elements of this early Moghul monument links up with the Taj—its culmination.

Plate 44. Diwan-i-Khas : Fort : Delhi : The Diwan-i-Khas—the inner apartment of Shah Jahan's Palace inside the Delhi Fort—is in the developed style of the Moghuls—all executed in white marble. According to Fergusson—this structure is one of the most elegant example of buildings of Shah-Jahan (1628-1658 A.D.) being wholly of white marble inlaid with precious stones. The arches—are in fully developed forms of nine foils—the top ending in a floral pattern, the intervening pillars are broken up into sunken niches.

Plate 45 & 46. Marble Inlay Work : Fort : Delhi : The most typical feature of Moghul architecture—at its zenith—is the delicately executed inlay work in marble—of dominant pictorial pattern—illustrating the link of Jahangir's interest in pictorial art—with the dominant architectural inclination of Shah-Jahan. The two borders—adopt the Rajput convention of foliages—arranging them—in symmetrical plans—the curves being punctuated by star patterned blossoms—derived from jessmines.

The central band—is an exquisitely spaced 'canvass'—depicting delicate plants in flower rendered with realistic accuracy—with great taste and refined judgment.

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